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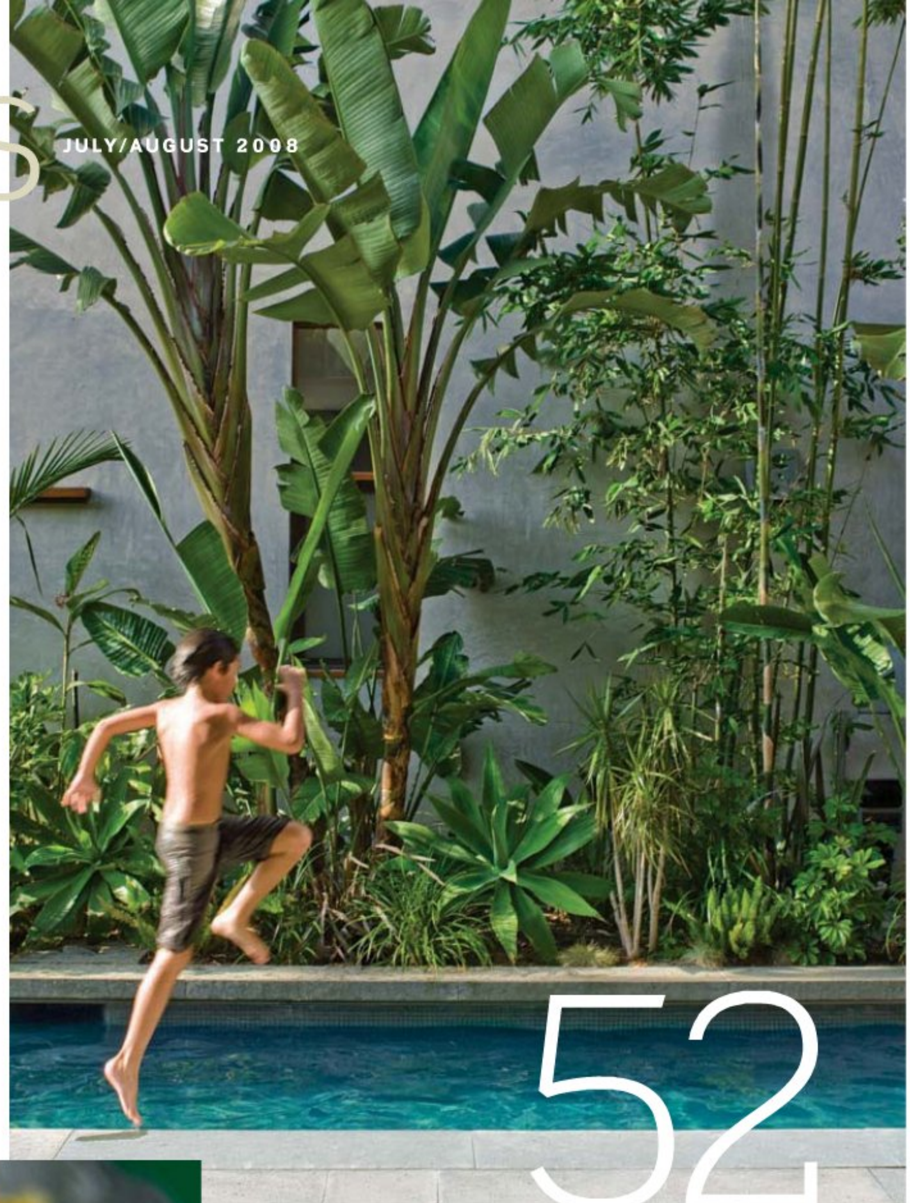




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JULY/AUGUST 2008





CLOCKWISE FROM TOP LEFT: JACK COYIER (2), ANDRE BARANOWSKI





On the cover: Photographed by Jack Coyier, the Hertz garden (see Fun Factor, p. 52) brings together all the elements of elegant indoor-outdoor California living.

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CLOCKWISE FROM TOP LEFT: SUTHERLAND, J. PAUL MOORE, ANDREA WYNER, JON WHITTLE

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BROWN JORDAN
find inspiration at brownjordan.com
Day Lily II design: John Caldwell

Party Time

WE BOUGHT OUR FIRST HOUSE TWO MONTHS BEFORE OUR SON WAS born, and the little 1949 bungalow was so small, it didn't have a dining room or even a true eat-in kitchen. This brought new importance to outdoor dining and entertaining — and good weather. Thankfully, our humble beginnings did not exclude a great backyard. Shaded in the rear by live oak trees that left enough sun for a small vegetable garden just behind the house, the yard became the center of our universe — the ground beneath Alexander's first steps, a gathering place for our friends.

When my husband and I hosted our first dinner there, John and Michele, whose elegant parties and meals we'd enjoyed many times, brought a glass vase full of roses cut from their garden and set it on top of our antique iron table outside. My grandmother's dishes, champagne glasses and food cooked indoors were carried outside into the blistering-hot Florida air, and we all sat down to eat, talk and watch dark clouds gather ominously above our heads. Our small shade canopy did nothing to shield us from the torrential downpour of rain that followed, and wild splashes doused our plates, clothing, hair — everything was drenched, but we were laughing hysterically and wouldn't have changed a thing.

In the spirit of delicious, memory-making fun, whether soaking wet or perfectly dry, *Garden Design* brings you this cover-to-cover entertaining issue, full of ideas for your next garden party, two new columns rich with tips on outdoor decor (Garden Gourmet and Swatch Watch) and portraits of edible plants beautiful enough to be stand-out ornamentals in your summer garden. — **SARAH KINBAR,** EDITOR

Remember the last time you had company over for an outdoor gathering? What worked? What didn't? We want to know. Drop us a line at editor@gardendesign.com



Comings & Goings

Fairchild Tropical Botanic Garden
CORAL GABLES, FLORIDA
Arriving by 6 a.m., our photo editor Chelsea Stickel, horticulture editor Jenny Andrews and I watched the sun rise on Lichtenstein sculptures placed in the garden for a special exhibit. fairchildgarden.com

Inner Gardens
WEST HOLLYWOOD, CALIFORNIA
I sat with features editor Donna Dorian and West Coast editor Megan Padilla at a breakfast hosted by Stephen Block, starring Barbara Israel speaking about her new line of antiques reproductions. innergardens.com

New York Botanical Garden
BRONX, NEW YORK
Our publisher, Diane Turner, marketing manager, Valerie Jones, and I attended the preview party for the Antique Garden Furniture Show and Sale, an event sponsored by *Garden Design* every year. nybg.org

PHOTOGRAPHY BY ZACH STOVALL

LIFE OF THE *Party*





Bunny Williams   Valaer van Roijen and Barbara Israel





Susan Burke and Kathie Moore   Mario Nievera



Garden Design's Sarah Kinbar, Rebecca Geiger and Diane Turner

NEW YORK BOTANICAL GARDENS

On April 24, the New York Botanical Gardens and Garden Design hosted a lavish gala and silent action, as patrons of the art world previewed a stunning array of rare and unique items at the 16th annual Antique Garden Furniture and Collectors' Flower Show. More than 800 guests enjoyed champagne and hors d'oeuvres while mingling among a spectacular collection of more than 30 displays of fine garden art and antiques.

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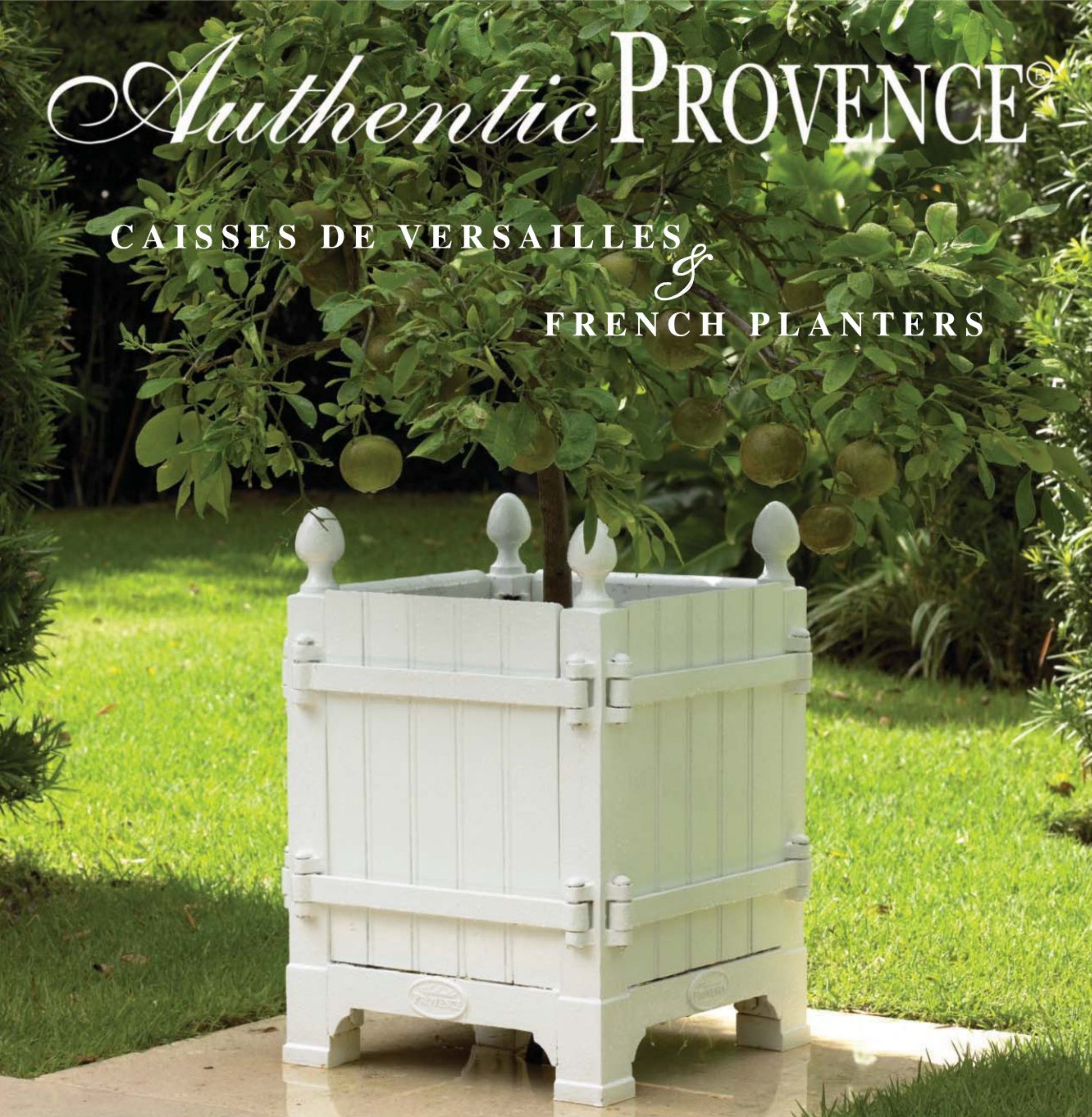
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contributors



Jenny Andrews



Andre Baranowski

We asked this issue's contributors to describe the ultimate garden party. Savor their ideas below.



Emily Young

Circle of Friends

EMILY YOUNG, writer, *Fun Factor*, p. 52: "My fantasy garden party takes place on a summer's night, sharing a candlelight dinner with friends beside a trickling fountain outside a bougainvillea-draped farmhouse in Italy." **JENNY ANDREWS,** horticulture editor, writer, *Good Enough to Eat*, p. 68: "My favorite way to party? Close friends, good snacks, drink in hand, cool of the evening after a hot day, strolling through the garden looking at plants, swapping stories and talking shop." **ANDRE BARANOWSKI,** photographer, *Garden Social*, p. 44: "For me, the ultimate garden party would blend these four elements in a casual, elegant way: garden, season, food, people. Freshly harvested vegetables and herbs and a top chef preparing the food can't hurt either."

Write to us with your best outdoor-bash ideas at editor@gardendesign.com.



Among French designer Philippe Starck's newest offerings for the garden are his RobinWood Deluxe collection for Sutherland. Pictured below from left: Robin chair, Tuck side chair and Marian chair.

Starck Struck

The scruffy and earnest French designer Philippe Starck has launched a 29-piece collection of outdoor furniture he describes »

JON WHITTLE; STYLING: JASON CHAMPION







MADE OF TEAK AND CAST ALUMINUM, THE NEW ROBINWOOD DELUXE COLLECTION FOR SUTHERLAND IS UNMISTAKABLY STARCK

as "strangely classic and subversive." Extraordinarily prolific and blessed with a singular mojo for ballyhoo, Starck works with his wife Jasmine in isolation on a Bordeaux oyster-farm property accessible only at low tide. Jasmine's role is that of a one-woman mission control, orchestrating her eccentric husband's movements with precision worthy of Houston.

With projects worldwide, the reclusive designer seems to work 24/7 with a loyal, three-person team in his Paris office. In addition to boutique hotels and furnishings, the Starck portfolio includes decades of work — sofas to sneakers and yachts to eyeglasses.

Starck finds conventional garden-furniture design "strange," and therefore doesn't differentiate between indoor and out. Clockwise from top: Lil John chair, RobinWood chaise, Loxley bed.

Made of teak and mirror-polished cast aluminum, the new RobinWood Deluxe collection for Sutherland is sophisticated and unmistakably Starck. For it, he chose teak, likening the wood to "a woman looking more beautiful with age" as it patinates and turns grey. High-tech, aerodynamic aluminum recalls the designer's fascination for motorcycles, yachting and speed. It is Starck's contrast classique: texture and shine, organic and manufactured.

The global agent provocateur of outdoor living, Starck doesn't differentiate from indoor to outdoor design. With some self-deprecation, he says that "there is no invention, no design" in his work, concerning himself instead with "icons and common memory." Meaning, rather than reinvent the wheel — or the chair — Starck loosely draws on historic forms, "Louis XIV, XV or XVI. Whatever."

In his famous hotels such as Delano in Miami, Hudson in New York and Mondrian in Los Angeles, every experience is designed to point the senses outdoors. In Starck's world, armchairs go in the swimming pool, dining tables go in the orchard, and outdoor lounges are furnished with alfresco sofas.

Starck sees himself as a modern Robin Hood of design and popular culture, not exactly robbing the rich, but profiting from luxury projects to support his more "democratic" efforts. These sometimes quixotic, design-for-the-masses adventures have included an extraordinary boxed kit to build a Starck-designed house, low-priced products for Target and his OAO brand of organic packaged food and wine.

And now in his outdoor collection for Sutherland, Starck has offered furniture of refinement and maturity, the product of a surreal imagination, a perfectionist's focus on the possibilities of the material, and a subversive playfulness. — **TIMOTHY JACK WARD**













CUTTING EDGE

Drama King

Zezé came to New York from Rio to pursue a theater career. With a stage name, a handlebar moustache and a boyish countenance that trims 30 years from his 60, he is as theatrical as can be. Today Zezé is among the top florists in New York, and drama and theatricality are intrinsic in his explosive, flamboyant designs that often employ no two flowers alike. He says that his arrangements begin with the text and tone of the sender's message card, which he calls his "script." At the Schodack Landing home he shares with his wife Peggy in upstate New York, Zezé grows much of his own stock for his eponymously named Manhattan shop. And in a business that traditionally leaves a heavy carbon footprint, Zezé has shifted his focus to local sources, including his own farm, with remarkable success — and no less drama. For more information call 212-753-7767 or visit zezeflowers.com. —TJW

ONE TO WATCH

Mac Carbonell





Brooklyn-based garden designer Mac Carbonell (center) redefined Lower Manhattan's urban jungle with his work on The Flower Box. The condos sold out before consctruction was completed in fall 2007.

LANDSCAPE DESIGN HAS GONE vertical at the Flowerbox Building in New York's shabby-gone-chic Lower East Side. There, 36-year-old Brooklyn-based garden designer Mac Carbonell's avant-garde and sought-after approach is epitomized on the eight-story modernist façade, for all to see. — **TJW**

Q. *You still garden with your mother Lynn, a serious rare-plant collector. What did you learn from her, growing up in Chadds Ford, Pennsylvania?*

A: She taught me an insatiable desire for plants and gave me a taste for those that are difficult to grow. The more you experiment, the deeper the hole gets. It's endless.

Q: *Anything else from Mom?*

A: I learned to scream at plants! It's frustrating when they don't do what you want them to do. Or the deer and rabbits have at them.

Q: *Besides fewer deer, how are urban gardens different in your approach to design?*

A: There's an openness to the approach in Pennsylvania, where we can experiment with hundreds of plants. City rooftops are small, and most clients just want plants that behave. It's less about experimentation and more about looking good in all seasons. And city gardens generally have four perimeter walls, which makes thinking about the space like framing a photograph.

Q: *Why have you chosen to live and work in the city?*

A: Gardening in the city is more structural. The building and garden have a direct relationship in an urban setting.

Q: *What new projects are you working on this summer?*

A: The backyard and two roof terraces for a LEED-certified townhouse in Manhattan as well as collaborative projects at Rutgers, Berkshire Botanical Garden and Wave Hill. We've also submitted a conceptual-garden proposal for a sequoia forest at Hadspen House in Somerset, England, for the estate's owner, Niall Hobhouse. *For more information see verdantgardens.com.*



LEFT PAGE: MICHAEL KRAUS; RIGHT, CLOCKWISE FROM TOP LEFT: MAC CARBONELL (2), LAURICE CARBONELL



PETS

Doggy Dens

A new litter of eco-friendly architecture has finally arrived. California-based Sustainable Pet Design introduces their whimsical doghouses with lush green roofs. Each den is hand-built, using untreated red cedar, reclaimed wood, zero VOC finishes and natural beeswax, then crowned with an artful array of plants, such as low-maintenance sedums, *Dudleya* and native plants specific to your area. The vegetation filters impurities from the air and water while helping to insulate your pet against heat and cold. The custom shelters cost between $1,000 and $5,000. See sustainablepet.com. —EMILY YOUNG



The nearly 8-foot cedar figure, *Sentinel* (right), and the bronze chairs, *Pas de Deux* (below), are two pieces in the outdoor exhibit this summer at Hastings House on Salt Spring Island. Opposite: Val Verde estate in Montecito, California.



TRAVEL

ART IN BLOOM

The Hastings House Country House Hotel garden is yielding more this summer than cut flowers for the guest rooms and fresh beets for its chef's goat-cheese salad. Two sculpture gardens featuring the work of British Columbia artists have been installed: One is integrated with the gardens of the Salt Spring Island, B.C., hotel and is for the enjoyment of its guests or for visitors by appointment, and the second is off a woodland trail that is open to the public. *Pas de Deux* (pictured) is by Vancouver artist Peter Pierobon and is a companion piece to his *Totem Chairs* in The Bellevue Art Museum in Washington. The bronze chairs are positioned in the flowerbed in front of the verandah where you can drink your morning coffee. Local gallery owners Celia Duthie and Nichilas Hunt curated the temporary exhibit that will be on display until early fall. Prices range from $2,500 to $120,000. For more info, see hastingshouse.com — **MEGAN PADILLA**

BOOKS

Resurrected Landscapes

THROUGHOUT THE PAST 20 YEARS, THE HISTORY of American landscape design has been retrieved from near extinction by several extraordinary books, two of which are *The Golden Age of American Gardens*, by Mac Griswold and Eleanor Weller, and *Pioneers of American Landscape Design*, edited by Charles Birnbaum and Robin Karson. Suddenly the unmarked graves of hundreds of gardens and their designers had a name and a date and a story, and the revelations ushered in the awareness of America's landscape legacy and a new category of American studies. It's altogether delectable stuff, as Robin Karson's newest book, *A Genius for Place: American Landscapes of the Country Place Era* (December 2007), makes abundantly clear. Karson's work, coupled with Carol Betsch's black-and-white photographs, takes us back to the gardens during the period of their making.



As a writer and the executive director of the Library of American Landscape History, which co-published this book with the University of Massachusetts Press, Karson has generally focused her passion on the gardens of the Country Place Era, as she does again here. Dating from 1890 to 1940 — from Olmsted's retirement some years after completing the design for New York's Central Park and creating the groundwork for an American landscape aesthetic to the end of the Depression — the period also coincides with the first flush of wealth after the rise of big business. Karson approaches her subject like a literary critic, elucidating the intentions, the trials, the ingenuity and brilliance that went into the making of seven American masterpieces, from Stan Hywet Hall in Akron, Ohio, to Val Verde in Montecito, California. With money and time on their hands and a landscape tradition to rely on, garden owners of the era often played a central role in the landscapes that they commissioned, and the stories that Karson tells of the dynamic duos (and trios) of landscape architect and client make wonderful reading.

Unlike literary masterpieces, even great landscapes are perishable, but each of the gardens Karson explores has survived the ravages of time, just as her book will, too.
— **DONNA DORIAN**



CONTAINERS

Vietnamese Veneers

Pottery may be one of the most ancient art forms, but new glazes from Vietnam have brought their long tradition in ceramics into the modern age. Glazed containers are now turning up in such high-fashion colors as orange, copper, teal, turquoise and new shades of green reminiscent of old Italian pots. Look for frosty, crystalline patterns and liquidlike shines that light up the garden. See them at Flora Grubb Gardens in San Francisco (floragrubb.com).

CLOCKWISE FROM TOP LEFT: GILLEAN PROCTOR (2); CAROL BETSCH; MARION BRENNER



➤ ***PASSIFLORA* 'AMETHYST'** Another oldie but goodie sometimes (mistakenly) sold as 'Lavender Lady'. Flowers are fragrant, amethyst purple (of course), 3 to 4 inches wide, with a short corolla of dark purple banded with white. As flowers fade, they reflex into a shuttlecock shape as seen here. A vigorous grower where it's hardy (Zones 9-10, 8 if protected well and you're feeling lucky), this hybrid can reach 20 to 30 feet. In cooler zones, it works well as a container plant spending winters in a greenhouse and set outside to bask in the summer sun, blooming until chilly weather arrives (it will even tolerate light frosts). In a conservatory it can bloom all year. Delicate and lightweight, let it mingle with other vines like clematis, or allow it to weave its way through shrubbery.



▲ ***PASSIFLORA* X *BELOTII*** Originally named *P.* X *alato-caerulea* when it was created in 1824, this popular hybrid has a long track record and a scent like candy. Its lavender-pink petals and white sepals, overlaid by a purple-banded corolla, make for a sweet color combo. Blooms with an abundance of 4-inch flowers summer through fall. Hardy outdoors to Zone 9 and tolerant of light frosts, but well-mannered enough to grow in a pot.

TOP TO BOTTOM: J. PAUL MOORE, MARIANNE MAJERUS

Pure Passion

CASCADING FROM AN ARBOR, INTERWOVEN THROUGH SHRUBS OR IN A container on the porch, passion flowers add a touch of the tropics and can make even a plain old chain-link fence a garden asset. Of the 400-plus species, most are native to South America, but that doesn't stop them from being garden-worthy well beyond their zones as seasonal summer color and perfect additions to greenhouses. A handful are actually hardy across much of the United States. And if you love butterflies (what sane person doesn't?), several species count on passion flowers as required eating for their caterpillars, making the plants a staple of wildlife gardens. Their exotic, sci-fi flowers (often with a tantalizing fragrance) prompted early discoverers to envision symbolism of the Passion of Christ, hence the name, which has nothing to do with *amore*—even though there is so much to love. —**JENNY ANDREWS**







◄ PASSIFLORA CORIACEA
Intriguingly named bat-leaf passion flower, this species from Central and South America is grown mainly for its attractive foliage, which is shaped like a bat in flight (Holy *Passiflora*, Robin!), 1 to 2 inches long, with pale-green mottling. The flowers are very small but rather cute, with a 1-inch star of yellow-green or cream sepals (no petals) and a chocolate-centered frill of yellow or white filaments. Hardy to Zone 10 but makes an easy houseplant.

▼ PASSIFLORA CAERULEA
Probably the most widely planted *Passiflora* species on the market. A native of Brazil and Argentina, blue passion flower is surprisingly root hardy to Zone 7, and evergreen in warmer zones. In the tropics, its blue and white, 4-inch waxy flowers bloom year-round, with a sweet fragrance that has been likened to pineapple and guava.



▲ PASSIFLORA INCARNATA
This North American native called maypop occurs across the eastern United States and has a magnetic attraction for fritillary butterfly caterpillars. A vigorous grower despite its penchant for side-of-the-road soils and, in contrast to its tropical look, hardy to Zone 6. Flowers vary from white to purple, and have an appealing musky fragrance. Dies back to the ground at the end of the season.



CLOCKWISE FROM TOP LEFT: MARIANNE MAJERUS, ROB CARDILLO, J. PAUL MOORE


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TOP TO BOTTOM: ALAN & LINDA DETRICK; ROB CARDILLO

▲ *PASSIFLORA* 'INCENSE'
With parents like *P. incarnata* and *P. cincinnata*, this hybrid was bound to be hardy, thriving in Zone 7 and maybe (maybe) even Zone 6, if it's planted in a very protected place and mulched heavily over the winter. At the cooler edge of its range, it will die back to the ground then emerge with renewed enthusiasm the following summer. Allow plenty of room, as this healthy grower can reach 10 or more feet. A "happy accident" of USDA research aimed at developing hardy tropical fruits — in this case the fruits aren't anything to get excited about, but the violet-colored, 6-inch, sweetly fragrant flowers are spectacular.

◄ *PASSIFLORA* 'BLUE BOUQUET'
For a look at Ma and Pa for this hybrid, see *P. caerulea* and *P.* 'Amethyst' elsewhere in this story — it's easy to see where it got its good looks. Large 3-inch white to lavender flowers are crowned with a short, purple corolla. A heavy bloomer, one happy gardener reported more than 100 flowers open at once. Prefers sun, but in hot regions, provide some afternoon shade. Hardy to Zone 9, it will tolerate light frosts and can overwinter in Zone 8 with protection.



MARIANNE MAJERUS

◄ ***PASSIFLORA ALATA***
From the hot tropics of the Amazon comes this Brazilian beauty known as fragrant granadilla or wingstem passion flower. Sweetly scented blooms, 4 to 5 inches wide are crimson with a bell-shaped, banded frill of purple and white. Golden fruit, 4 inches long, is edible and a tasty treat in its native land. Hardy to Zone 10, it can stand some light frosts, but it also grows well in a greenhouse.

CARE: Newly planted passion flowers will need deep watering (to encourage deep roots) for the first couple of weeks. As to fertilizer, a dilute application in the early days after planting will get them growing, but beyond that, keep things lean for most types. Pruning can be done to keep the biomass bulk under control if a vine is proving too happy, but never cut it all the way back. (Overly ambitious with my first tropical *Passiflora*, I pruned it back to a nub and awaited the glorious rebirth typical of other vines and perennials — the plant just gave up and died.) **ZONES:** Most passion flowers are tropically inclined, preferring temperature lows in the 50s, and function best as conservatory plants or used outdoors in summer. Subtropical species can endure a touch of frost and 40 degrees or so. *Passiflora incarnata*, *P. lutea* (both native to North America), *P. caerulea* and a few hybrids are root hardy to at least Zone 7. **EXPOSURE:** A bright, protected location works best. Most *Passiflora* species in the wild clamber to the tops of trees to bask in the sun, so while a bit of shade is acceptable, they won't flower well without plenty of light. **SOIL:** Many passion flowers are found in sandy or poor soils in their native haunts. Good drainage is essential, along with a modicum of fertility. For most, overly rich soils will result in leafy growth and few blooms.



1



2

Dine Out!

This summer's offerings of alfresco designs might just make your indoor dining room jealous

STORY BY HASKELL HARRIS



3

[1] OUT OF SCALE French Bull's Jackie Shapiro is famous for transferring cranked-up patterns onto melamine dishes. Our favorites? The newly released Tapestry plate, inspired by Baroque textiles, $7, and zany serving spoons, $12. 212-317-9646 or frenchbull.com

[2] TASK MASTER There isn't much this versatile outdoor piece from the Wendell Castle collection can't do. Used as a side table, extra seating or grouping several for an instant coffee table, the piece, $3,719, is coated in lacquer to keep it looking like new. 212-684-0070 or dennismiller.com

[3] PRIMARY COLORS Mastering the latest color craze, West Elm brings you melamine barware in animal prints and geometrics. Round trays, $16, dinner plates, $16, salad plates, $12, and serving bowls, $12, have the summer tabletop covered, quite literally. 888-922-4119 or westelm.com


GLOSTER



4

[4] NATURAL FORMATION Ceramic artist Frances Palmer's new Pearl Collection is her answer to requests for affordable, durable versions of her work. The pieces are hand-pressed from molds taken from her hand-thrown prototypes and finished individually, yielding the one-of-a-kind organic texture she's famous for. Prices range from $25 to $70. 203-227-0740 or francespalmerpottery.com

[5] GLOBAL TABLE The architecture of southern Spain inspired the Granada table, $4,100 (color shown is magnolia) for KeswickRobbins. "The patterns in the arches and colonnades are all part of the magical outdoor spaces there, and this table is an extension of that," says designer Kimberlee Keswick. 323-935-0888 or keswickrobbins.com

[6] ATYPICAL TEAK Ted Boerner's dining table and armchairs for Henry Hall Designs' Mariposa collection were designed for comfort. The airy 54-inch round pedestal table ($5,700) base is engineered to prevent bumping your leg when you pull up, while the armchairs ($1,950 each) provide perfect back support. 800-767-7738 or henryhalldesigns.com

BRIGHT IDEAS from our experts: Floral designer **Olivier Giugni** says: "Make sure you personally greet everyone at the door. That's a good start to the party!" Event designer **Preston Bailey's** advice: "Everyone forgets lighting! It's so important and can really set the mood." Stylist **Dan Zelen** includes guests in decorating by sending them to the cutting garden with shears and the task of creating a floral arrangement.



5



6


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Sun Soaked

Summer's hottest mix: Chocolate brown balances prints in vibrant greens and yellows



[1] **LOVESEAT CUSHION** Inspired by the work of artist Alexander Calder, Modleaf Driftwood is a throwback to the '60s and comes in two color-ways. By Laurie Bell. $135 per yard. Call 941-957-3200 or see lauriebell.com. [2] **LOVESEAT PILLOW** Valtekz' Caiman (shown in Truffle) offers textured fabrics with mildew-resistant backing and a unique topcoat that helps withstand environmental damage including sun, salt and chlorine. $104 per yard. Call 866-794-7979 or see Valtekz.com. [3] **UMBRELLA** Customize your sunshade with Shuford Mill's Outdura solid canvas (shown in Pesto and Cadet Grey). Call 866-Outdura or see outdura.com. [4] **LARGE FLORAL** Aramis Blonde is a neutral jacquard studded with embroidered floral details. $120 per yard. Call 800-743-4252 or see brownjordan .com. [5] **GREEN-TAN** An Italian import, the multitextured Scroll Moderne by Chella Textiles is a canvas sateen accented with chenille and woven in a tonal stripe; and it's reversible, too. $118 (to the trade). Call 850-560-8400 or see chellatextiles.com. [6] **YELLOW-WHITE STRIPE** Para brings the Old World pinstripe to the beach with its Tempotest collection (#923). $148 per yard. Call 941-957-3200. [7] **BOLSTERS** The live oaks and willows seen along the Mississippi River bank in Sea Leaf bring Southern gentility to your garden. $135 per yard. Call 941-957-3200 or see jasonchampionoutdoor.com. [8] **BEACH MAT** Another classic Italian stripe in the Tempotest collection (#904) from the 70-year-old family-owned Para. $78 per yard. Call 941-957-3200.

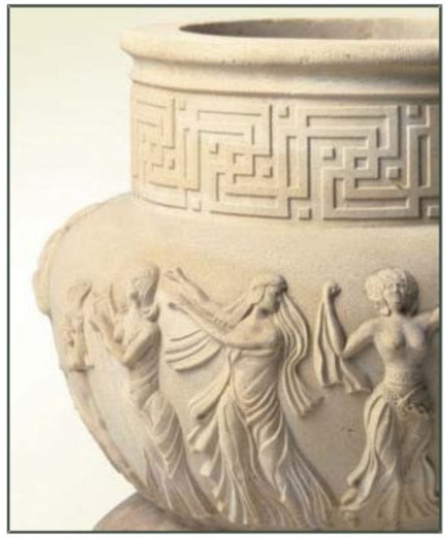
PHOTOGRAPHY BY JON WHITTLE STYLING BY JASON CHAMPION



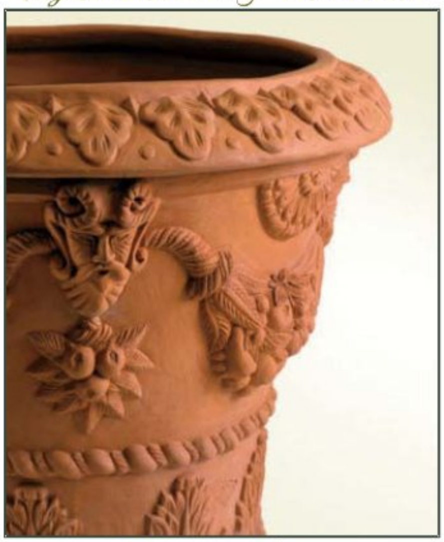
English Ashmore & Vase Plinth



French Anduze



Fete Champetre

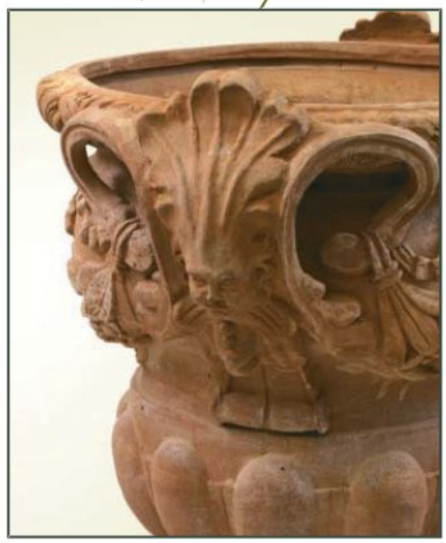


Whichford Swag

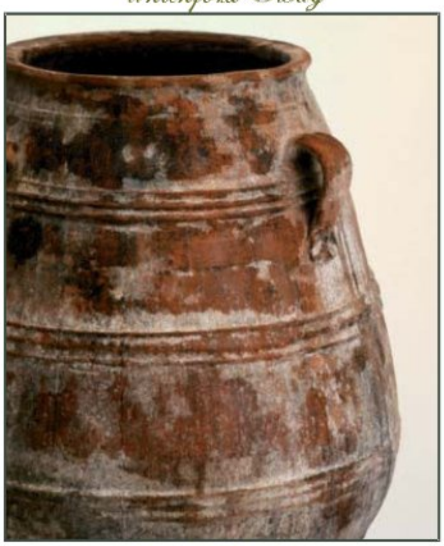
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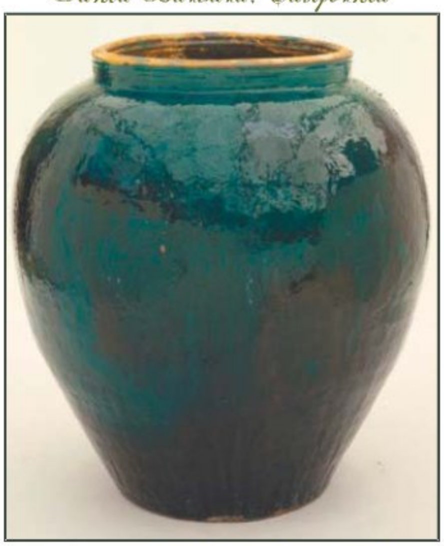
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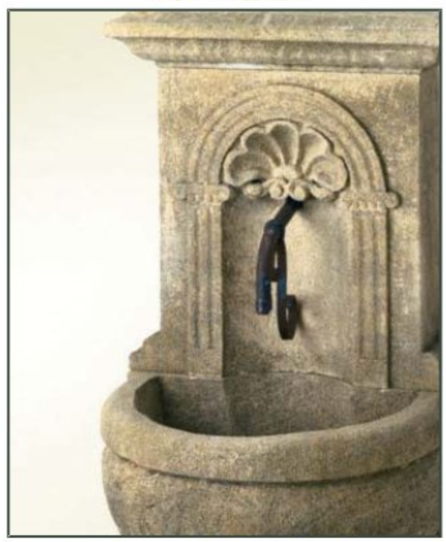
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1



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[1] **MOD SQUAD** This sleek, moveable feast-maker only looks the part of a built-in. Frame expands to hold up to six 19-inch-wide units (including grills, burners and warming drawers), allowing the Fuego Modular to grow with the chef's imagination. Available this autumn. As shown, $12,000-$15,000, 888-883-8346 or fuegoliving.com.

[2] **LET IT SLIDE** Kalamazoo Outdoor Gourmet has raised grilling steaks to garden art with its Japanese-edged Edo Grill. The hand-textured stainless-steel plateau glides apart to reveal a grilling surface rocked by an exceptional 50,000 BTUs. $7,495, 800-868-1699 or kalamazoogourmet.com.

[3] **DOUBLE DUTY** The rising silhouette of the Phoenix by Wittus adds instant garden architecture. Of Danish design in Cor-Ten® steel that oxidizes for an organic, upkeep-free appeal, the grill also pays its artful way as a wood-fed fireplace. $1,290, 914-764-5679 or wittus.com.

3



Smokin' Hot

IT'S EASY TO SEE WHY OUTDOOR KITCHENS ARE SO HOT. WHO WANTS to belly-up to a saucepan when mellow breezes beckon from beyond the French doors? We have cake in the garden; can't we now bake it there, too? Yes, but more on outdoor ovens (and refrigerators and warmers and trash compactors) later. Today's bulletin is all about grillin'. As outdoor kitchens heat up, so goes the design. The latest grills are downright sculptural. —**LAUREN GRYMES**



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[4] TRE CHIC Don't detract from masterpiece grillwork with a gaudy frame, er, platter. This sophisticated — and practical — DuraClear® server from Williams-Sonoma plays the part of glass but is shatterproof polycarbonate. $25, 877-812-6235 or williams-sonoma.com.

[5] TRADE TOOLS Every artist knows the importance of proper toolage. This ergonomic BBQ tool set from Viking says the chef is serious about the craft, not a mere hobbyist. Five pieces in high-carbon stainless steel. $162, 888-845-4641 or vikingrange.com.

[6] HIP SQUARED Function sidles up to form with the Ex-Tempore barbeque by Extremis, powered with traditional charcoal, although its stripped-down good looks read "all modern." Designed to merge with jatoba-slatted tables in the same range but shows great on its own. At JANUS et Cie, $8,274, 800-245-2687 or janusetcie.com.

[7] COMMERCIAL COOL The KitchenAid 48-inch built-in gas grill (among other components in the outdoor line) boasts professional styling and enough bells and whistles — from infrared sear burner to interior lights — to satisfy the most earnest burgermeister. $3,099, 800-334-6889 or kitchenaid.com.



7


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Water Wisdom

A garden in Santa Fe honors the native landscape and makes the most of every drop of rain that falls



IN ARID NORTHERN NEW MEXICO, THE CLIMATE CAN BE a hard row — 300 days of virtually cloudless sunshine, blistering summers, freezing winters and a temperature difference between night and day of as much as 40 degrees. Not to mention the mere 12 annual inches of rain and snowfall combined, which makes water a precious commodity and much on the mind of even the average, non-gardening citizen of the state. Runoff might be a nuisance in some places, but in Santa Fe, every drop counts. Yet the tough, natural beauty and distinctive Southwest character of the region are spellbinding. Those who live there become hooked on the ambience of the place, and many a non-New Mexican dreams of taking up residence in the Land of Enchantment.

For Santa Fe landscape designer Donna Bone, founder and creative director of Design With Nature, the wild part of New Mexico — with its rugged mountains, rocky arroyos, grasslands, scrub and oases of cottonwoods — is her muse, and her firm has developed a reputation over the past 13 years for creating landscapes that are both beautiful and regionally appropriate. According to Bone, "Connecting people to nature is fundamental." Her goal is to create gardens that make sense on several levels, as she puts it, "to enliven spaces to suit the region as well as the client's needs."

A project bordering the Santa Fe River watershed presented a perfect petri dish to showcase Design With Nature's objectives. When Bone first approached the site in 2005, in a neighborhood on the outskirts of the city, it was a typical lifeless post-construction wasteland. But the surrounding landscape was an inspiration, as was the architecture of the house. A modern stucco dwelling with clean lines and thoughtful connections between interior and exterior, the home's modest acreage, with narrow and zero lot lines, had an enviable borrowed landscape — an adjacent natural area and a stunning view of the Sangre de Cristo mountain range.

Bone set about "greening" up the property in more ways than one, adding a living tapestry to wrap around the house that is also environmentally sensitive. The clients' only requests were that the garden be contemporary, suited to the site and low maintenance — a doable trio for Design With Nature. Paramount to Bone's *modus operandi* is water consciousness, which means minimizing water needs, capturing what falls naturally and respecting the nearby landscape. As David Salman of Santa Fe Greenhouses and High Country Gardens outlines it, three basic steps to this "xeriscape" approach

Being water wise is also beautiful in this New Mexico garden. Clockwise from top: A stone-lined retention pond encircled by drought-tolerant plants; avena grass as textural contrast for the house and a metal cube sculpture; cactus flowers in hot-pink shades.





PHOTOGRAPHY BY STEVE GUNTHER



Making the distinction between indoors and outdoors disappear, sliding-glass doors lead to a dining area on the portal, where the owners can feel at one with the garden and revel in a stunning view of the natural landscape.

are soil prep, water harvesting and regionally suitable plants. Exactly what Bone had in mind.

To start with, Bone believes in working from the ground up — literally. Over the past 10 years, Design With Nature has perfected an organic compost that creates a soil texture that is good for both healthy plants and rainwater absorption. With a bit of the chemist in her, Bone's first step in designing any garden is to have the soil tested, then to create a customized, site-specific fertilizing program. With the soil mix fixed, Bone then contours and sculpts it into berms and swales. While these add visual interest and three-dimensionality, they are actually part of a technique called "passive water harvesting," in which water is channeled directly to the roots of the plants, allowing plenty of time to soak in and making the most of every bit of moisture.

A popular water-conservation tool in the Southwest (though applicable anywhere), passive water harvesting is a sign of a paradigm shift, according to Cado Daily, program coordinator of the Water Wise program at the University of Arizona Cooperative Extension. "In the past, the goal has been to get water off the property, but in the Southwest, the goal is to keep the water on the property." A common statistic is one inch of rainfall on a 1,000-square-foot roof results in 600 gallons of water. Utilizing this can make a dent in irrigation, which accounts for about 50 percent of residential water use in the United States. In the Southwest, rainfall typically arrives in only tenths of inches, making it even more important to save and focus it. The push now, says Daily, is for rain-only gardens. For any "monsoon" that might occur, the Bone garden also has a stone-lined retention pond (the architect's contribution to the landscape) serving double duty as a garden focal point.

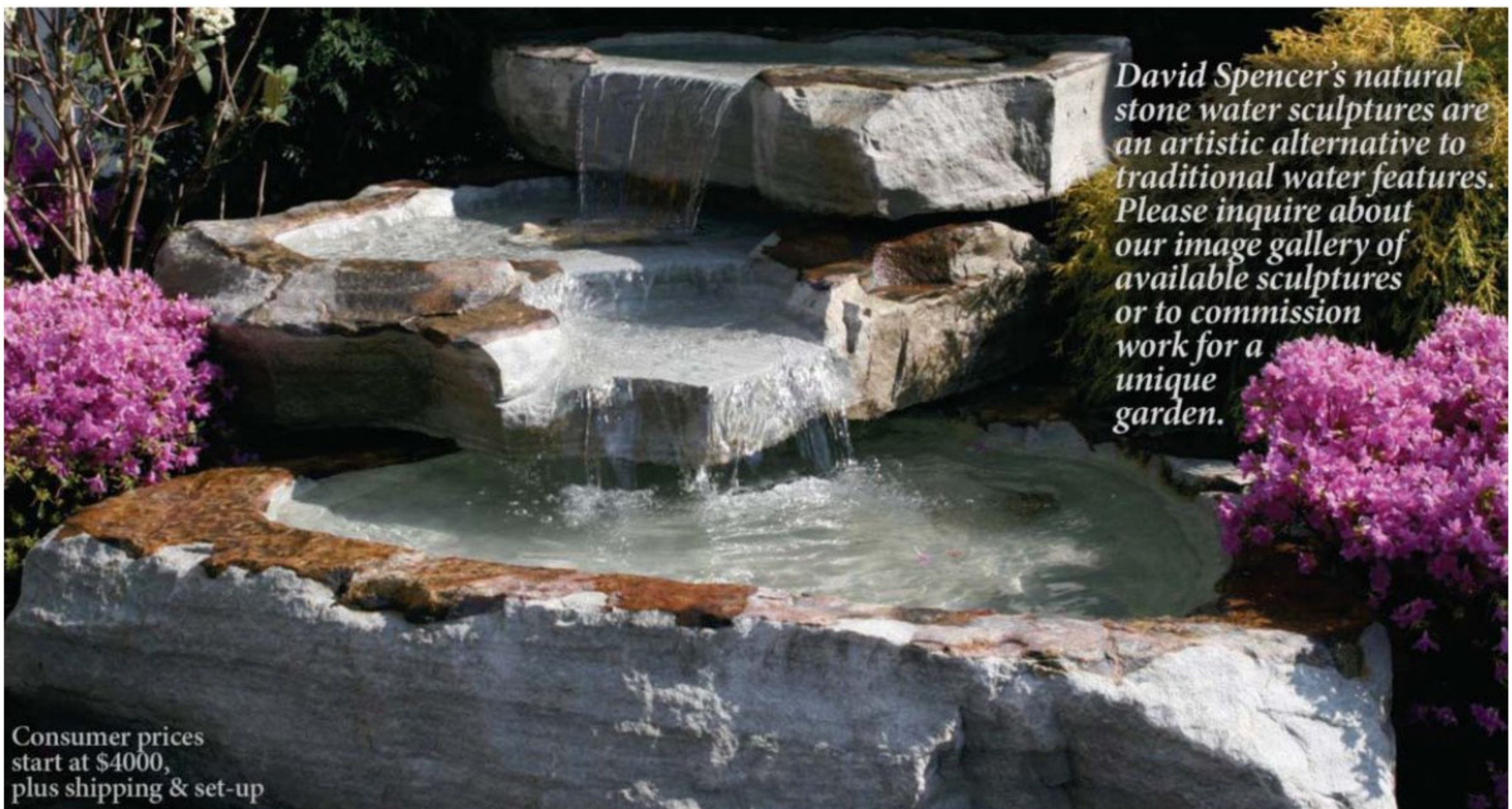
Although a well-laid infrastructure, like a good backstage crew, is key, what's on stage and above ground has the star power. The guiding concept in plant selection for Bone, as in any good xeriscape garden, is "regionally right." This includes not only indigenous species, which New Mexico has plenty to choose from, but also non-natives that thrive in dry sites, called xeric plants. Bone's plan was to keep the garden areas refined nearest the home, and more complex and natural the farther out you go as a way of connecting the chic modern building to the wild landscape. Setting the tone in the entry garden stands a Tanyosho pine accompanied simply by a metal cube sculpture, a lawn of native sheep fescue, and spiky clumps of avena grass and red yucca. Elsewhere in the garden, a piñon pine serves as a native counterpoint to its Japanese cousin. Outside the master bedroom, New Mexico privets (*Forestiera neomexicana*) and soft waves of native grasses continue the slightly Asian minimalism, well-suited to the architecture. Though the intense sunlight of New Mexico makes bright colors fair game, Bone's main color palette here is understated to complement the taupe stucco, with a predominance of blue, gray and green.

As the garden moves around the house and toward the natural area at the back of the property, the plants segue from a mix of native and xeric, including Russian sage, to indigenous species like Mexican feather grass, *Datura meteloides* and yellow prairie coneflower. Where cultivars of plants were used, such as 'Coronado' hummingbird mint and 'Terracotta' yarrow, Bone made careful selections based on "high performance," requiring that they be long-blooming, disease-resistant and hardy. At the farthest edge of the lot stands a coyote fence original to the site, made of tree branches and wire, which Bone incorporated for a touch of the vernacular. To further connect designed landscape and native, Bone seeded the same plants on each side of this see-through boundary line, as if the no-mow "constructed meadow" that occupies the side garden and backyard has "jumped the fence." Despite the weather extremes, Santa Fe residents are big on outdoor living, and Bone's clients here are no exception, frequently throwing open the sliding-glass doors and relaxing on their portal overlooking the meadow garden and mountains beyond.

When Design With Nature began in 1995, they had to do a lot of educating about ecologically sound gardening and wise water use. But that has changed in the past several years; Southwesterners now realize the futility and inappropriateness of a bluegrass lawn in the desert. Still there is room for improvement — the Santa Fe River is a waterless rocky bed due to damming to meet residential needs. But as Dave Groenfeldt, director of the Santa Fe Watershed Association, believes, "There is enough water here for sensible gardening, a sensible river and sensible people." It just takes the continued efforts of people like Donna Bone, one garden and one drop of water at a time. — **JENNY ANDREWS**

For more information, call Design With Nature at 505-983-5633 or see designwithnatureltd.com.





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Westminster

Flavor

GARDEN DESIGN



SUMMER **1.** Chef Daniel Boulud derives tempting delicacies from the garden — and cooks and serves them there, too. *"It's a way of providing entertainment,"* he says, p. 44. **2.** Celebrating life with his family in their California garden, architect David Hertz has detailed the space with an outdoor kitchen, dining area, living room and shower, p. 52. **3.** Ashlee Simpson revels in her outdoor Zen den, which *"opens its arms and gives me a hug the moment I walk through the gate,"* says the pop star, p. 62. **4.** Edible plants aren't just for eating anymore — not when they're this gorgeous, p. 68.

JACK COYIER



GARDEN



Olivier Giugni (left) welcomes guest of honor Thomas Sczyrba (center) whose presence turns this garden party into a wedding reception. The menu of chef Daniel Boulud (right) reflects the sophistication of the garden. Opposite: Olivier designed the bamboo poles wrapped in moss.

Floral designer Olivier Giugni and chef Daniel Boulud collaborate on a four-star cocktail party in a surprisingly un-urban Manhattan garden

SOCIAL

STORY BY NANCY DAVIDSON

PHOTOGRAPHY BY ANDRE BARANOWSKI



OF THE THOUSANDS OF PEOPLE WHO WALK PAST L'OLIVIER Downtown on Manhattan's frantic 14th Street, very few know that behind the beautiful flower-gallery storefront lives a vibrant, lush and decidedly un-urban garden. This peaceful green oasis in an impossibly hectic city is a garden that serves both as a haven for Olivier and as a place for private get-togethers, special events, photo exhibits and the occasional cocktail or dinner soiree for friends or clients. So when Olivier invites you to an intimate garden party with cocktails and hors d'oeuvres prepared by Daniel Boulud, you don't let anything stand in the way. Not even your own wedding.

Stephanie Labeille-Sczyrba and Thomas Sczyrba were married that morning, August 22, 2007, at City Hall. "We thought we'd just stop by after the wedding," says Stephanie. "But we had such a lovely time, we ended up staying all day." Well-acquainted with the two Frenchmen, the couple knows emphatically the creative rapport between four-star chef Daniel Boulud — whose empire of top French restaurants includes Daniel, Café Boulud, DB Bistro Moderne, Daniel Boulud Brasserie and the newest, Bar Boulud — and Olivier Giugni, owner of L'Olivier Floral Atelier, which has two Manhattan locations.

For this event — a tribute to summer, Olivier's garden and good friends — chef and designer drew on shared experiences







Sisters Blair and Katherine Carroll catch up in a quiet corner of the garden. Opposite, from top: Chef Daniel Boulud grills for guests on a smokeless Japanese grill; striped-bass tartar wrapped in lettuce leaves, decorated with blue borage flowers; curly sago palm fronds in a pot from St. Tropez.

from Boulud's Feast and Fêtes catering company to create a floral-themed cocktail party, perfectly suited to Olivier's garden. Both Daniel and Olivier are inspired by simple elegance and often use rare ingredients from nature, concentrating their talents to blend elements in unique but complementary ways.

To recreate the feeling of summer in his native South of France, Olivier filled large oval ceramic pots, designed in St. Tropez by his friend Alain Vagh, with shades of Mediterranean greens. (Olivier is especially proud of these ceramic pots because they can survive the winter without cracking.) He gave the composition a twist with bamboo wrapped in moss and curly willow studded with port-wine-colored succulents. In another tall pot, curly sago palm from Puerto Rico seems to dance in place. He filled the garden with fragrant jasmine and rosemary, highlighting his arrangements with olive and fig branches, grape leaves, fresh figs and dates.

"Olivier's garden is a very special place," the bride comments. "It's very intimate. Plus, we also love good food, so here we had a little bit of everything we love in life." Every dish in Boulud's menu contained edible flowers and herbs sourced from Satur Farms on Long Island. The guests were greeted with cooling cosmopolitan cocktails studded with orchids encased in ice spheres. Host Olivier caught up with his friend, the bridegroom Thomas, while Daniel handed out carrot coulis topped with refreshing crab salad and a coriander floret.

But it wasn't enough for the food to be draped with floral herbs and packed with exciting flavors in every small bite. Daniel also created visual masterpieces with his presentation: a stunning cold appetizer of salmon *mille-feuilles* — squared-off layers of smoked salmon separated by herbed cream cheese — arranged on dried orange slices and placed atop dried white beans. The smoked salmon was garnished with edible



"In general, the garden is for myself," says Olivier Giugni. "We do special events here and use it for celebrations. After school, kids come by who live in the neighborhood and I let them enjoy it." Here, lush greenery is accented by a potted sago palm.



WHITE CRANBERRY COSMOS fit the garden theme with floral notes from St Germain Elderflower Liqueur (made from elderberry blossoms) and dendrobium orchids. Chef Boulud shares his recipe (per cocktail): 2 oz. Absolut vodka, 1 oz. St Germain liqueur, 1/2 oz. lime juice, 1 oz. white cranberry juice. Shake ingredients together with ice and strain into a chilled martini glass. Garnish with an edible orchid frozen inside an ice ball.



Olivier greets Stephanie Labeille-Sczyrba, who has arrived on the heels of her wedding. Opposite, clockwise from top: carrot coulis garnished with crab and coriander flowers; green resin planter with a myrtle topiary; salmon *mille-feuilles* decorated with dried orange slices.

shungiku flowers, a small chrysanthemum with a zesty, tart taste. Sea scallops lightly marinated in citrus juice and olive oil were served as ceviche and topped with lavender flowers.

The chef and designer, inspired by calla lilies and lotus leaves, decided to highlight the garden theme with Michael Aram's leaf- and forest-inspired platters. The very summery striped-bass tartar, lightly cured in citrus salt and wrapped in blanched Boston lettuce leaves, was dotted with blue borage flowers, which taste slightly of cucumber but also zesty and herbal, and presented on Aram's Lotus Blossom Glass tray arranged on a velvety light-green-veined anthurium leaf.

The guests were particularly surprised to see chef Boulud behind the grill. "It's a way of providing entertainment," says Daniel. In spite of everything else that was going on around him, he made sure everyone was able to eat the lamb tenderloin skewers with garlic chive flowers while they were hot and medium rare. Because of the small size of the garden and the elegance of the surroundings, he decided to barbecue on a Japanese wood charcoal grill, which is small and emits almost no smoke.

"With Daniel and Olivier, everything is so well thought out, yet there's a feeling of spontaneity," says Stephanie. "It's a matter of discipline and at the same time talent and love. The garden is very alive, like Olivier. It's a happy garden." □









fun factor

An Eco-Friendly Garden Becomes the Heart and Soul of Architect David Hertz's Venice, California, Family Compound

STORY BY EMILY YOUNG PHOTOGRAPHY BY JACK COYIER STYLING BY ROBIN TURK



The two-story addition on the home of David Hertz and his family includes extra outdoor seating and a pool house for indoor-outdoor entertaining. Opposite: Transplanted giant bird-of-paradise and aloes, plus bamboo and ferns, add tropical flair around the solar-heated, chlorine-free pool. The slip-resistant Syndecrete deck affords son Max sure footing as he leaps into the water.

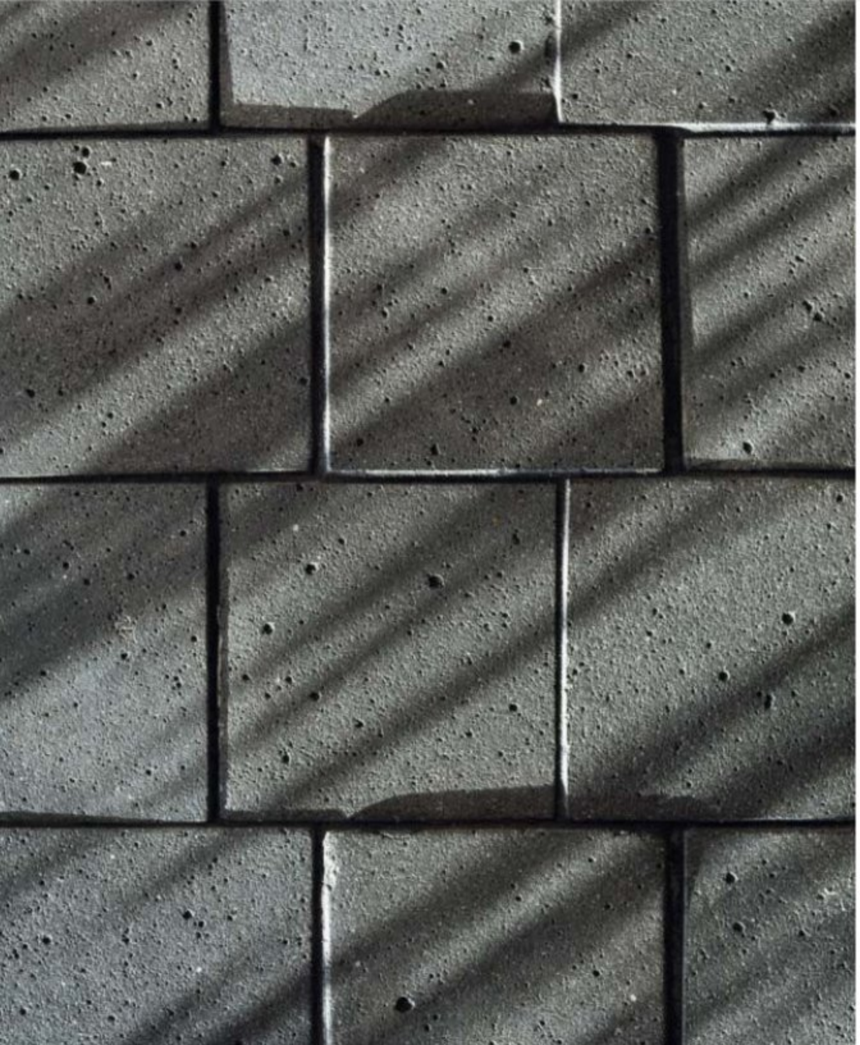


DAVID HERTZ'S GARDEN HAS A BEAUTY THAT'S MORE THAN SKIN deep. The Los Angeles architect was building green before most people had even heard of sustainable design. Laminated glass for better insulation, sensor-activated skylight vents for passive cooling, radiant-heated floors — his house near the beach in Venice, California, had all this and more.

Four years ago, when he and his wife Stacy Fong bought an adjacent lot and decided to put in a pool and garden, they made sure its skin had the gorgeous luster to match its earth-friendly design and materials. Perfectly detailed modern hardscaping, full-grown tropical plants and chic furnishings all acting in visual harmony have made the garden the family's favorite room, and it's no wonder that Hollywood has come knocking for use of the space as a set. The first season of Showtime's *Californication*, starring David Duchovny, features the Hertz garden as the setting for almost every significant moment that drives friends, lovers and family toward each other and apart again — its quiet lushness an ideal foil for emotional drama.



Floor-to-ceiling glass doors slide open to reveal the pool house's kitchen and dining area inside. The long mahogany tables and benches (made with scrap wood from the doors and windows) were custom-built by Hertz's firm and are convenient for large gatherings. Opposite: Daughter Sophie (right) and a friend tussle as each tries to toss the other into the pool. Hertz designed the cantilevered bench as an extension of the concrete building exterior.



In real life, the garden's serenity is a direct reflection of the happiness of those who possess it: Hertz, Fong and their children, Collin, Sophie and Max. Their escapades could not be in greater contrast to *Californication*'s shenanigans. "We like to invite people over for dinner — but we have them arrive at 11 in the morning and stay all day," Fong says. "The kids swim, play music or nap while the parents hang out by the water or the fire. Then we all sit down to eat in the evening."

These long, lazy days are enabled by carefully crafted outdoor living rooms — a built-in seating area around a fire pit, a dining patio and an open-air shower, all inspired by a vacation the couple took to Bali. There, many of the pavilionlike homes are open to nature, and Hertz was prompted to come home and fully erase the boundary between interiors and exteriors so that his family could relax and entertain under the sky virtually year-round. When it comes to materials and design, Hertz loves nothing more than to experiment. One of his earliest innovations, Syndecrete — a cementlike composite of natural minerals and recycled materials — functions as the slip-resistant deck and pool coping on his own property. The precast material prevents the exposed deck from feeling too hot to bare feet, Hertz says, "because Syndecrete doesn't have the same thermal mass as regular concrete."







Even though doors can slide to close it off, the rock-paved outdoor shower seems like part of the landscape. Opposite: Tiles fabricated out of Syndecrete, the sustainable building material Hertz invented, provide subtle color, texture and pattern for walls (top), floors, the deck and the driveway (lower right). Shadows of bamboo are visible through translucent fence panels (lower left).



Hertz and son Collin grill shish kebabs on the outdoor barbecue while Sophie passes through the glass bridge in the original house. Beneath the bridge, a simple bench, Japanese maple and rock fountain form a contemplative spot in the garden. Opposite: Hertz and wife Stacy Fong sit down to eat with the kids on the dining deck.



Hertz's creative fingerprints are all over the 40-foot-long pool. During the day, the water is warmed by the dark pool bottom and rooftop solar panels; a solar-powered cover reduces heat loss at night. Ionization, in which copper and silver probes discharge metal ions into the water, combats bacteria and algae. "I started with chlorine but could never get the pH balance right," Hertz says. "Going chlorine-free is great, not just for us but for our plants as well. If they get splashed or their leaves dip into the water, it's harmless."

The outdoor shower is tiled in still more Syndecrete and, though the stall can be closed off with sliding-glass doors, it's paved with river rocks to look as if it's been carved right out of the landscape. "The shower space doubles as a solar clothes dryer," Hertz says. "When the sun hits the southeast-facing door and the radiant-heated floor is turned on, the room dries out the damp towels and swimsuits."

Much of the landscaping is recycled from a former home, where Hertz immersed himself in the garden and learned to



The fire pit with benches around mounded lava rock makes an intimate place to enjoy dessert. Solar-powered, low-voltage lights illuminate giant bird-of-paradise and bamboo. A drainage slot in the deck collects runoff. Opposite: Eye-catching plants include (clockwise from top) *Dracaena reflexa* 'Song of India'; *Monstera deliciosa*, or split-leaf philodendron; and *Anigozanthos*, or kangaroo paw.

divide plants. The king palms on the parkway and the giant bird-of-paradise, New Zealand flax and succulents around the pool are transplants. Grasses, horsetail, kangaroo paw, eucalyptus and bamboo are part of the evolving mix. "Some things have worked; some haven't," Fong says. "But there are always a lot of ferns, because we want a tropical look."

Other clever details complete the garden. Hertz installed a new gas barbecue grill and a repurposed range directly outside the handy pass-through to the indoor kitchen. He put another kitchen and a long mahogany table in the pool house to make it easier to host a crowd of 20. Under a glass-topped bridge housing a bathroom, inviting built-in benches softened with cushions of jewel-toned outdoor fabric surround a fire pit fashioned from lava rocks. Eighty tiny audio speakers hidden inside pillows, planters and patio furniture fill the air with party tunes. And, more practical than aesthetic, two long, narrow drainage slots allow rainwater to flow into a cistern, where it can be stored and used later for irrigation.

One of the garden's great ironies is that even while huge glass doors slide away to link the indoors to the garden, a fence along the street — made of translucent coated fabric and fiberglass panels, ipe slats and rammed earth — shields everything from view, creating a private paradise for this family of five. □











When recording star Ashlee Simpson bought her home in the hills near Los Angeles, it was nothing but Astro Turf and a few palm trees. So she turned to landscape designer Jon Goldstein who had already created a garden for her sister Jessica. He succeeded in transforming Ashlee's drab garden space into a private getaway that is both peaceful and exciting, complete with exotic Thai-inspired touches.

CALIFORNIA fusion

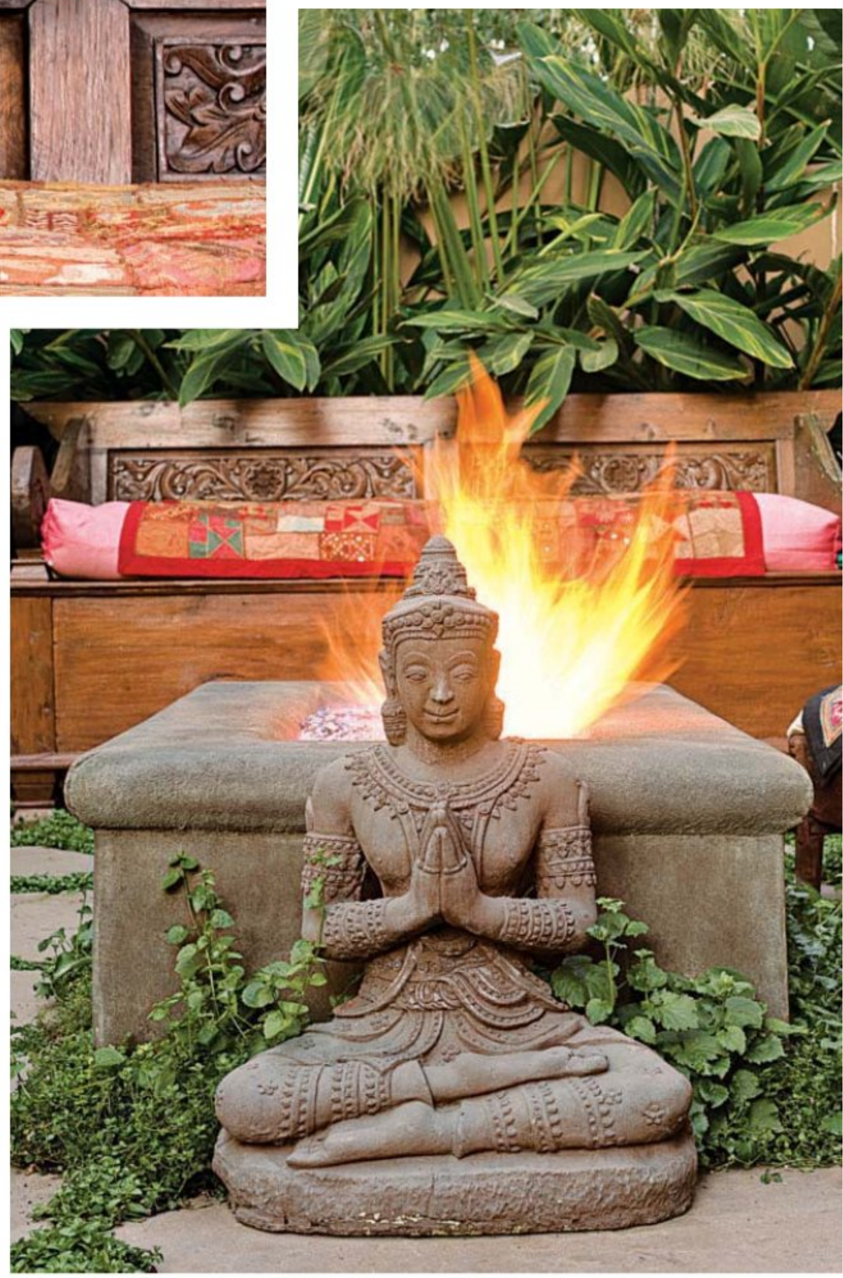
LOS ANGELES GARDEN DESIGNER JON GOLDSTEIN CREATES A COZY ASIAN-STYLE RETREAT AT THE HOLLYWOOD HOME OF POP SINGER ASHLEE SIMPSON

STORY BY KATE TURNER PHOTOGRAPHY BY JACK COYIER STYLING BY DAN ZELEN





This compact courtyard entertains day and night with a vintage tile-top table and new chairs ideal for morning coffee (opposite), midday slumber on a cushioned 6-foot-by-4-foot carved daybed (left), and an evening sip of something fizzy by the dancing flames of the gas fire pit (below). "I love to entertain and hang with my friends," says Ashlee. "We sit by the fire pit, have a glass of wine and laugh." Kentia palms, iron-cross begonias, variegated ginger and a purple *Guzmania* bromeliad add to the Pacific island feel. The Buddha sculpture was a lucky Los Angeles find, cast by a local artist.



WHAT IF YOUR DAY BEGAN WITH HEADLINES SCREAMING "DID SHE, DIDN'T she?" and ended with bloggers speculating, "Is she, isn't she?" Retreating to the tranquility of a hidden Zen den for a reality check and a bit of silence might just sound like a plan. For recording star Ashlee Simpson, exiting the fast lane is just a left turn out the front door into her dreamy, Asian-inspired courtyard garden high in the Hollywood Hills. Here, water weeps down stacked-stone walls as soothing as a gentle rain, a tango of flames in the sparkling fire pit mesmerizes, and the soft papery rush of breezes in the bamboo acts like a mental massage. Hard to believe all this is only a few miles from the stress of the strip.

Faced with blank walls, Astro Turf and a few palm trees two years ago when she bought the home, Ashlee turned to Jon Goldstein of Johnny Appleseed Landscaping. Goldstein — who for more than 25 years has been creating award-winning gardens for celebrities and moguls, always referred by word of mouth — gave her a landscape that's functional, yes, but also a wildly entertaining *Theatrum Botanicum.* "I asked Jon to create a peaceful environment that opens its arms and gives me a hug the moment I walk through the gate," says Ashlee. "It's like entering my own little oasis. I immediately feel calm and at home — away from the hectic life." (It helps when your landscaper is also in a band!)

Most good gardens usually begin with someone trying to solve a problem, and this one was no different. For some inexplicable reason, the set of doors that opened from the house directly onto the 16-by-40-foot courtyard were blocked on the inside by a built-in cabinet, which housed music equipment and other electronics that had to remain. Jon's creative solution was the astonishing talismanic concrete sculpture of a face that obscures these unusable doors and which became the creative jumping-off point for the Bali Hai aesthetic of the entire space.

"I found a local tradesman who created this 1,200-pound concrete figure patterned after a fragment of an ancient sculpture, which we then

Right: With the carved wall sculpture the focal point, the rest of the garden tickles all the senses. Below: Heat-loving *Brugmansia* 'Charles Grimaldi' with hundreds of trumpets cascades like a perfumed avalanche over the balcony, while a floor of hand-hammered Pennsylvania bluestone with moss grout keeps it cool down below. Opposite, above: A bubbling Balinese ceramic water pot adds soft sounds. Opposite, below: Plants were chosen for their textures, wall-covering scale, shade tolerance and fast growth.





aged with acids," says Jon. "It couldn't be mounted directly on the house, so we built a freestanding iron framework set into concrete and then had to figure out how to cover that armature. Ashlee and her mother Tina both have an eye for design, and it was Tina who suggested the stacked stone. The rough-edged Yosemite stone is an ideal contrast to the very smooth concrete texture of the sculpture. It gave so much depth and dimension that we repeated it, cladding all of the courtyard's walls. Once you get the infrastructure, walls and floors right, the rest is just fun."

Which explains the squirting elephants. Look closely at the fountain and you'll see, in an unexpected but inspired bit of playfulness, a pair of animal sculptures retrofitted to jet water from their trunks onto a bubbling water pot. Fitted with several pumps, the fountain can weep, bubble and jet all at once, or each feature can be used separately. The dynamic curvilinear shape of the fountain's basin adds movement and breaks up the strong horizontal planes of the dominant stone walls. Says Ashlee, "My favorite part of the garden is the rock waterfall because the sound is so tranquil and relaxing and blocks out all the sounds of the outside world."

When it came to plants, Jon kept it simple. He opted for big impact and low fuss by massing just a few tropical varieties — bird-of-paradise, variegated shell ginger, papyrus, horsetail, bromeliads, fancy-leaved begonias — while adding to the "borrowed" hedge of bamboo from the yard next door. Underfoot, he mixed hardy plants like creeping thyme, baby's tears, campanula, blue star creeper, pennyroyal and alyssum. "This location is shady and cold in the winter and hot in the summer, so we chose groundcovers that come on at different times to provide greening year-round," he says. "Making a garden is like cooking by feel rather than by a recipe. You add a bit of this and a bit of that. It's pretty improvisational."

Coming off the road at the end of a long tour to this vacation-at-home jewel-box of a garden, with its deeply cushioned oversize daybed, petite chairs, carved ottomans, serene Buddha statue and a tile-topped table for two, might just make a girl want to sing, "L.O. L.O. L.O. L.O.V.E." □









As lovely as any rose: red cabbage 'Ruby Ball'. Opposite: The Catskills garden of landscape designer Dean Riddle is living proof that edible plants are strong competition for ornamentals in a garden beauty contest. Here kale, cosmos, petunias, cabbage, marigolds, artemisia, feverfew and nicotiana comfortably mix and mingle — the connection between functionality and good looks is seamless.

LEFT PAGE: ALAN & LINDA DETRICK; RIGHT: JUDYWHITE/GARDENPHOTOS.COM

good enough to eat

THE BEAUTY OF EDIBLE PLANTS HAS CAUGHT THE ATTENTION OF GARDENERS AND DESIGNERS ALIKE, BRINGING THEM CENTER STAGE BESIDE THEIR ORNAMENTAL COUSINS

STORY BY JENNY ANDREWS



M

MY TASTE FOR HOME-GROWN EDIBLES STARTED EARLY, watching my father grow more tomatoes than any family of four could eat, gnarly apples (which my brother and I insisted on eating green despite old wives' tales) and huge sunflowers outside the kitchen window that bobbed and swayed with cardinals. My mother fought to stay ahead of hungry wildlife for enough red plums to make jam — still my favorite.

But the real "immersion" began when I bought my first house. In the beginning, I was ornamentally biased (I worked at a botanical garden, and plant preservation was my prime directive). I was nuts about the foliage and flowers of chives, but loath to pick at them for eating — until I made those first edifying snips. I grew fennel initially for height and texture, then soup, though eventually its primary role became a swallowtail-breeding station, and the caterpillar count gave me bragging rights.

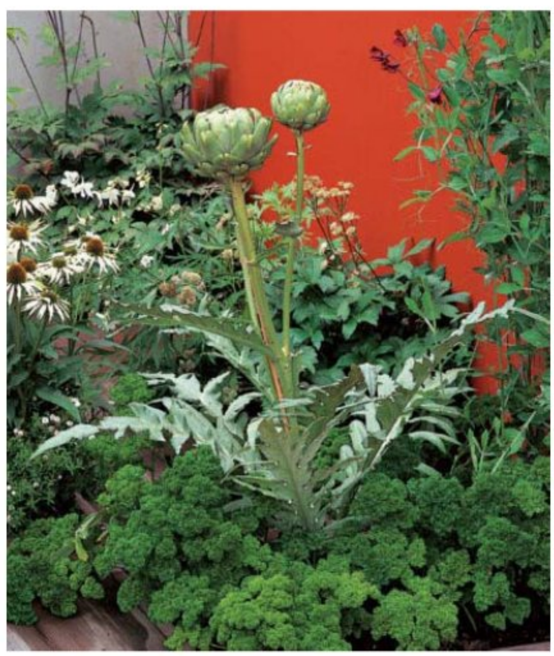
Then I decided to grow lettuce. Not content with a pedestrian version, I sowed seeds of a frilly red variety and thought I was brilliant to intermix it with burgundy and yellow violas, especially since the latter are edible, too. I picked lettuce leaves and viola flowers and feasted on salads for months, pleased with my industry and cleverness, then the lettuce bolted and everyone wanted to know what that exotic plant was. I still look on this as a resounding ornamental and gastronomic success. But I had no idea I was hip.

In recent years, a new appreciation of vegetables and fruits as worthy landscape plants is taking root among designers, gardeners and even chefs. A remarkable, perhaps overdue, convergence of such trends as Slow Food, the Green Movement and small-space gardens, and rising concerns about obesity, pesticides, genetically engineered plants and food costs has created what Rosalind Creasy calls a perfect storm — an alignment of changing attitudes about gardening, food, health and the environment that is transforming the way we look at edible plants.

Creasy's *The Complete Book of Edible Landscaping* (coincidentally one of the inspirations that lured me to horticulture) has made her the queen of the concept, so far ahead of its time in 1982 that the rest of us are still catching up. Back then she was a voice crying in the wilderness (though to packed crowds). Now she is definitely not alone. So much has changed that Creasy is hard at work on a second edition, slated for publication in 2010. The days of relegating edibles to a boring rectangular plot behind the garage are coming to an end — they're movin' on up from the back 40 to the border.

It's about time. Who can look at a stand of red okra, a container lush with ripe strawberries or a trellis heavy with sugar peas and not get misty-eyed (or salivate)? And how sublime is a combination like red kale, veronica, purple sage and artemisia? Good looks plus good eats. As Joy Larkcom puts it in *Creative Vegetable Gardening*, "There are many ways to make picturesque virtue out of practical necessity." We want food to taste good and gardens to be pretty, and growing edible plants can be a two-for-one.

Ironically, for hundreds of years growing vegetables, fruits, herbs and flowers together *was* gardening. In Mediterranean gardens still, according to Louisa Jones, author of *The Art of French Vegetable Gardening*, it is traditional to mix usefulness and beauty. The French in particular have never seen sense in



Opposite, left to right, top to bottom: Salad greens livened up with edible flowers like nasturtium and squash blossoms; coiled flower buds of garlic; red okra, an old variety that has found new fans; tomato 'Green Zebra', a variety in the center of the heirloom tomato craze; corn 'Harlequin', dramatic variegated leaves and sweet to eat; zucchini with flowers attached; chile pepper 'Mariachi', tricolored and fruity-hot; yellow version of rainbow Swiss chard, a handsome foliage plant even if it never winds up on a plate. Above: Even the smallest garden can include edibles. Here, artichokes and parsley cozy up to white coneflower, *Cimicifuga* and *Astrantia*.

LEFT PAGE, LEFT TO RIGHT, TOP TO BOTTOM: MARIANNE MAJERUS (2), ALAN & LINDA DETRICK, ROB CARDILLO (3), ANDREA JONES, SAXON HOLT. RIGHT: COURTESY FRANCES LINCOLN LTD/CLIVE NICHOLS

the separation: "Vegetable gardens there have always been beautiful, like an old farmhouse or a good tool." But in other countries, the flower border became the belle of the ball, and kitchen gardens disappeared out of view — an approach that stubbornly persists. As Jennifer Bartley, author of *Designing the New Kitchen Garden: An American Potager Handbook*, says, "The attitude of separate spaces for specific uses and the belief that utility can't be beautiful has followed us into our backyards." Who hasn't seen the sad stereotype: neat plots of bright petunias by the front door, then way in the corner of the backyard, a couple of scrappy tomato plants strapped to rickety stakes.

Although herbs have remained constants even in ornamental gardens, growing produce became a manly endeavor, requiring tools and sweating, eventually becoming synonymous with as-far-as-the-eye-can-see monoculture farms. The result was a marvel of year-round produce in the grocery store, which must have seemed miraculous to my great-grandparents, who labored to grow and can everything they could to last through the winter, reveling in the emergence of the first greens in spring. That was the other stigma about edibles — eating them was fun but growing them was work. Everyone wanted to get off the farm.

Though we are blessed with an abundance of food, even far out of season (winter watermelons?), there have been reality checks: Supermarket fruits and veggies may travel well, but some just aren't tasty. More esoterically, we've lost connection to the earth. As Jones says, gardening with edibles involves all the senses — touching, smelling, tasting, participating. There is a nearly spiritual satisfaction in picking and eating something you've grown yourself — hokey, but true. (Don't believe me? Picture yourself standing in your garden eating a big ripe peach, juice dripping down your arms, then take your pulse.) And it turns out, the good taste isn't just ego. Plants picked when they're ripe and eaten pronto do have superior flavor, and studies show that nutrition levels are higher.

While the paradigm about growing edibles is shifting, and no one questions the admirability of growing them or their health benefits (as Barbara Damrosch, co-owner of Four Season Farm in Maine and author of *The Garden Primer*, says, "The one unchanging fact in every diet program is that veggies and fruits are good for you"), the last level of change is design. But those close to the subject say that the homely edible is a misnomer. As Creasy says, "It's not the plants but



In the kitchen garden at Four Season Farm in Maine, writer and garden expert Barbara Damrosch has planted a stunning combination of sunflowers, 'Imperial Star' artichokes, 'Lemon Gem' marigolds, 'Mara des Bois' strawberries and 'Lacinato' Tuscan kale.


LYNN KARLIN









how we've been growing them." A kitchen garden has magnetic appeal, and the French potager is an art form. If your space is limited, vegetables and ornamentals can make dazzling combinations, and mixing the two creates a lively little ecosystem.

The enthusiasm of professional landscape designers for edibles as ornamentals is also on the rise. You can eat them if you want, but they can hold their own as beautiful garden plants, with loads of texture, color and form. California designer Brandon Tyson, who has been including edibles in landscapes for the past 20 years, waxes poetic when he talks about red mustard, blueberries, chard, kohlrabi, ferula and citrus trees. "Everyone is totally embracing the idea of edibles in the garden. I love sculptural plants and texture, and it's amazing what you can do with vegetables."

The cultivation of edibles has even entered the realm of social consciousness — from saving small farms to wildlife conservation, from reducing pollution and chemical use to the preservation of heirloom plants. Chefs like Alice Waters, famed for her restaurant Chez Panisse and the Edible Schoolyard program, Jim Denevan of Outstanding in the Field and David Kinch of Manresa restaurant are right in the thick of things. Waters is also one of those credited with bringing the Slow Food movement to the United States, an organization started in Europe to promote locally grown, organic produce and a return to the conviviality of the table. In other countries, culture walks arm-in-arm with agriculture — Waters' inspiration was a meal in France, for Creasy it was a visit to Israel. Here in the States, the hope is that homegrown can replace fast food as comfort food.

So what about all that presumed labor — is it really so difficult to grow your own? Not according to Jack Staub, co-owner of Hortulus Farm Gardens in Pennsylvania and author of *75 Exciting Vegetables for Your Garden*. While there is still going to be some work involved, there's no reason it should be daunting. Staub's advice is to keep things simple — pick a sunny spot, amend your soil really well first, keep things within easy reach for picking and don't plant the same thing in the same place every year (in other words, crop rotation). Old ideas like raised-bed parterres and bean teepees are still smart.

Even small gardens have lots of options. Look for bush varieties rather than trailing (like squash), and consider things you can grow "up," like mini pumpkins, 'Issai' hardy kiwi and Malabar spinach. Staub advises gardeners not to get carried away but just start with 10 things you're interested in, adding that "people should also investigate vegetables that they're less familiar with. The world is our oyster, and there's lots of nutrition out there." The variety of plants available is mind boggling, thanks to the Internet, work by breeders and organizations like Seed Savers Exchange. The tipping point is when gardeners see that the effort can be worth it, literally. Creasy's latest project is a 100-square-foot trial garden that she estimates will yield $400 to $500 worth of produce from a $50 investment, with less than an hour a week in labor. As she says, "If you've got time to put in anything, you can put in edibles."

One thing all the experts mention is children, and I wonder if I would have been as interested in gardening and nature if I had been deprived of my early experiences. Damrosch notes that the demographic of people enthusiastic about growing edibles extends beyond the stereotypical retiree; younger people are taking up the cause, often looking to create shared family experiences. For many, it's not just a hobby but part of a lifestyle. And growing edibles has a bonding effect: One of the things I enjoyed most about my first garden was the Betty-and-Wilma friendship with my neighbors as we shared what we grew and co-owned grape tomatoes through the chain-link. Creasy goes so far as to say that separating children from a connection to growing things robs them of their birthright. But it doesn't have to be complicated — one small pot of strawberries can start something big. □



LEFT PAGE, LEFT TO RIGHT, TOP TO BOTTOM: LYNN KARLIN, DEREK FELL, ROB CARDILLO (2), DARIO FUSARO, MARIANNE MAJERUS, ANDREA JONES; RIGHT: ALAN & LINDA DETRICK

Opposite, left to right, top to bottom: Texture and color companions salvia, ornamental cabbage and sweet alyssum; asparagus 'Purple Passion', sweeter than green varieties; highbush blueberry 'Duke', loaded with berries early in the season and glorious leaf color later in the fall; fennel foliage, tall and delicate; fig 'Violette Dauphine', dark purple fruits, few seeds and bold foliage; broccoli 'Romanesco' with abstract spiral florets; eggplant 'Purple Rain', with 6- to 7-inch striped fruits, a good candidate for a container. Above: This suburban garden in Oklahoma City neatly blends vegetables, herbs and ornamentals, and has a place to sit and take in the sights and smells.








JACK COYIER

Garden Social (p. 44)

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Fun Factor (p. 52)

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California Fusion (p. 62)

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cushions and covers, prices upon request
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Good Enough to Eat (p. 68)

THE COMPLETE BOOK OF EDIBLE LANDSCAPING
by Rosalind Creasy
(Sierra Club Books, 1982)

ROSALIND CREASY'S RECIPES FROM THE GARDEN
by Rosalind Creasy (Tuttle, 2008)

75 EXCITING VEGETABLES FOR YOUR GARDEN
by Jack Staub (Gibbs Smith, 2005)

CREATIVE VEGETABLE GARDENING
by Joy Larkcom (Mitchell Beazley, 2008)

THE GARDEN PRIMER: SECOND EDITION
by Barbara Damrosch (Workman, 2008)

DESIGNING THE NEW KITCHEN GARDEN: AN AMERICAN POTAGER HANDBOOK
by Jennifer R. Bartley (Timber Press, 2006)

THE ART OF FRENCH VEGETABLE GARDENING
by Louisa Jones (Workman/Artisan, 1995)

2008 GARDEN DESIGN LIVE!



Photography by Gregory Case

Most of us go to garden shows for the same reason. To be inspired. To see ideas and products that could easily translate into our own exterior spaces. *Garden Design*'s "Living on the Edge" display at the 2008 San Francisco Flower & Garden Show took it a step further, completely transporting its visitors to another place. "We wanted them to feel as though they were in a California coastal retreat, set high among a boulder-strewn landscape, with distant views of the Pacific Ocean," said garden co-designer Davis Dalbok of Living Green. That effect was certainly achieved by this multilevel vignette, complete with numerous varieties of native succulents and other elements indicative to the West Coast way of life – combining an ideal setting for entertaining, relaxation and gardening.

continued on pg. 80





The Making of an Award-Winning Garden

Three days. That's the amount of time garden creators at the San Francisco Flower & Garden Show are given to construct their displays. "We finished ours with one minute, 20 seconds to spare!" said builder Mike Boss. "It's all in the planning, really."

Make that three months of planning. Once the general concept was in place, it was on to construction, which took about two months. "The garden was so massive – we had to put it together in segments because we didn't have enough space to actually assemble the frame beforehand," Boss said.

Hundreds of hours of planning and building – with a team of more than a dozen men and women sacrificing countless days and nights – certainly made it all worthwhile once the garden was completed. "I just had to stand back and stare at it," said designer Davis Dalbok. "The overall tone of the garden was instantly memorable for me."

Co-designer Tim O'Shea was thrilled with the product offered by garden sponsors. "The Sundance Spa in the Coppersand finish was a big hit. If I had a dollar for each person who thought it was done in cast stainless, I'd be a rich man!" O'Shea said.

Add to that two dozen boulders weighing 1-2 tons, three different varieties of trees at 5 tons (a piece!) and more than 30 different species in plant material, and you've got yourself an award-winning creation.

Other garden highlights:

Hardscape: The contemporary warmth and texture of the Eldorado Stone in "Mountain Ledger" gave beautiful definition to the garden's flooring and walls.

Spa: This popular-size spa called the "Marin" by Sundance Spas has six different types of jets that produce a variety of soothing massage types. It seats four to five people and features a stereo system with docking station for the ultimate in relaxation.

Furniture: Only the best would do for this garden, so Brown Jordan's teak outdoor living set from the "Canyon" collection was an easy choice for the garden's designers. Cushions covered in "Zuma" fabric created the perfect finishing touch.

Water Feature: The bowl-like fountain in "Bees Knees" yellow was a popular topic of discussion for visitors of the garden. Made by Birth of Venus, the "Solas" was a source of inspiration for the designers.

Staircase: Sliced from a downed, 128-year-old Monterey Cypress, these enormous stairs were stacked in their original order, providing the utmost in function and form through each level of the garden.



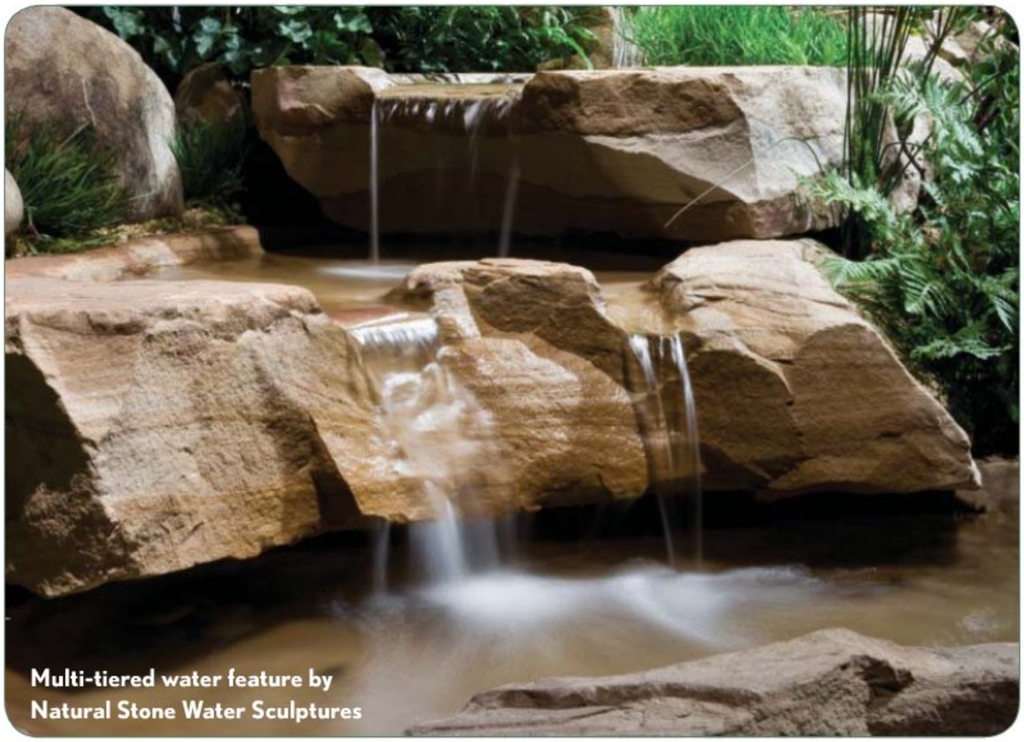
Garden Creators
(from left): Designer Tim O'Shea of Greenworks Design, builder Mike Boss of Rock & Rose Landscapes and designer Davis Dalbok of Living Green.

continued from pg. 77

"Living on the Edge' is a classic slice of the California lifestyle, with horticultural interest and architectural harmony. We all wanted to move in!" said garden co-designer Tim O'Shea of Greenworks Design. The first level of the display was designed for outdoor dining. Kalamazoo's Edo grill, with its sleek yet simple form, helped set the stage for contemporary grilling with its two, hand-textured, stainless-steel panels sliding open to reveal an 18" x 24" grilling surface and ample counter space on each side. Meanwhile, guests can await their meals in comfort at a teak table for six by Brown Jordan, surrounded by a canvas of California Interior Live Oaks and a brick oven built from Eldorado Stone. "Eldorado Stone is great to work with. I was very impressed with it. So many people were shocked to hear it's actually a stone veneer. They thought it was the real thing," said garden builder Mike Boss of Rock & Rose Landscapes. The second level was considered "the bathing terrace" and provided a serene atmosphere for rest and renewal with the sound and visual of falling water created by a sculpture fountain from Birth of Venus and a luxurious spa made by Sundance Spas. Tucked into the garden's edge was a quiet little area featuring an amazing, hand-carved water feature from Natural Stone Water Sculptures. "This piece was so heavy, it had to be driven across the country by its manufacturers. It was such a great addition to this space," said Davis Dalbok. A panel of judges at the show agreed, and "Living on the Edge" received five awards – the most of any garden at the show. "We were so honored to receive these awards, but for me the highlight was working with this immensely talented group of people to create a piece of work that we were all incredibly proud of," said Mike Boss.



The "Marin" by Sundance Spas



Multi-tiered water feature by Natural Stone Water Sculptures

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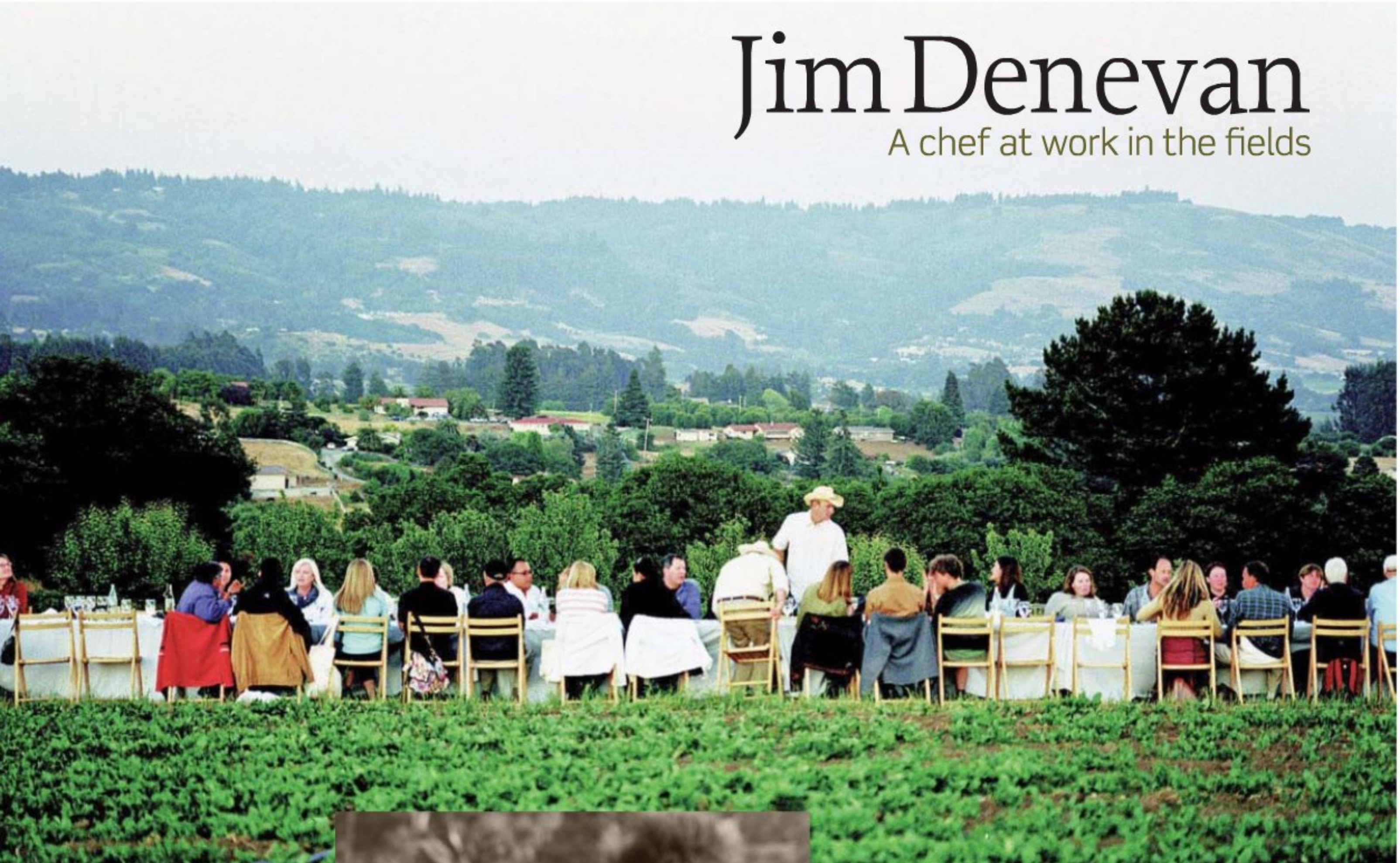
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Jim Denevan

A chef at work in the fields



ANDREA WYNER (2)

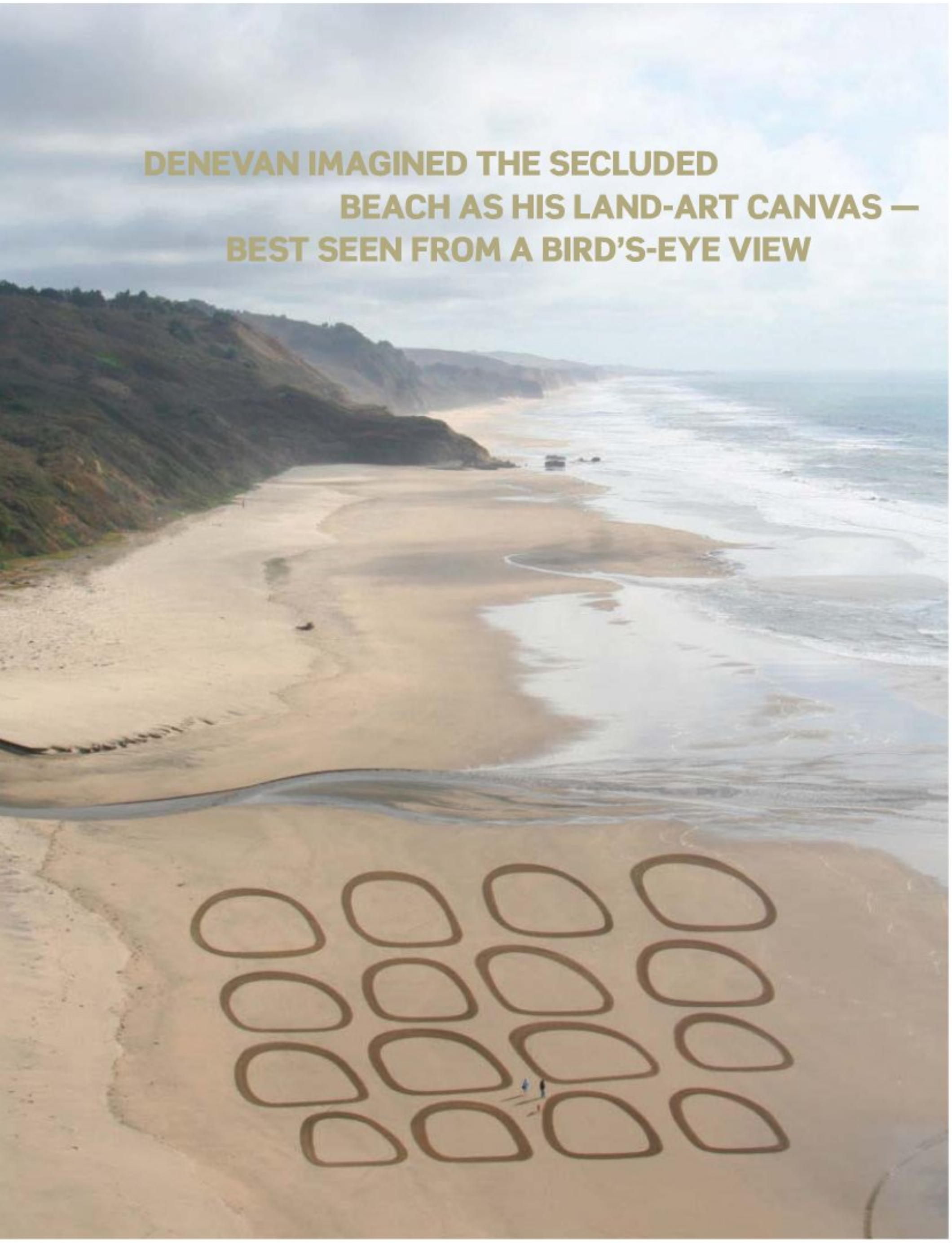


In 1999, Jim Denevan came up with the idea for Outstanding in the Field to celebrate the connection between the land, those who tend it and the food we eat. Getting back to nature has never tasted so good.

JIM DENEVAN — WHO FAVORS FLIP-FLOPS, NO SHIRT whenever possible, straw sun hats and surfing near his Santa Cruz, California, home — is becoming internationally known for his dual vocations as artist and chef, which are for him one and the same.

Now a couple decades into a multifaceted career, Denevan began his culinary adventures — which eventually led him back to the garden — in his early 20s when, after a brief stint in Milan as a fashion model, he chose cooking instead, primarily because he could work by night and surf by day. By 1992, he was back at home in California, surfing the waves, cooking at Gabriella Café in Santa Cruz and feeling the culinary tremors that Alice Waters and her Berkeley-based restaurant, Chez Panisse, set off through California and points beyond.

As chef at Gabriella Café, Denevan (still very much under the influence of his older brother, Bill, at whose Santa Cruz organic farm he had come of age) soon became known for his commitment to the land, local farming and local ingredients. Befriending farmers, winemakers and foragers, he invited them to bring in their wines, mushrooms and greens, which he



showcased in his farm dinner menus at the café.

In 1999, he took a leap forward when, while still working for Gabriella Café, he staged a dinner at Mariquita Farm, in nearby Corallitos, to which he invited not just clients and foodies from the cafe, but also the workers and purveyors responsible for the ingredients. His aim was to conceptually link the dining table to the garden and farm. And so he situated one long table covered with a white cloth smack in the middle of the row-crops, tomatoes and beans. Guests, some unfamiliar with what high heels do in soil, toured the farm, then dined together on a five-course meal among the vegetables, the meal punctuated by storytelling from the growers and laborers.

For Denevan, his dual vocations as artist and chef are one and the same, and his land-art drawings — scrolled into wet sand in locations throughout the world — are as distinctive as the meals he curates in the fields.

The idea took hold, and Denevan began to search out locations to produce a series of unique and locally situated and sourced dinner events he would call Outstanding in the Field. First in Northern California, now national and international in scope, the one-off has fast become a cottage industry and matured into events that Denevan thinks of as ephemeral art, nothing less than site-specific installations, in settings he scouts with a curator's eye. For each dinner, he collaborates with a regional chef, often renowned, who lends his or her own culinary sophistication with local ingredients.

Denevan has since left the restaurant to work full-time with his team at Outstanding in the Field, at an astonishing clip of a dinner per week during local harvest seasons, producing more than 80 Outstanding dinners to date.

He and his merry band of six collaborators travel the continent in a bulbous, tricked-out 1953 Flxible bus (dubbed "Outstanding," of course). Denevan bought the bus online for $7,000, and whether overheating in the Rockies or blowing flats in the Finger Lakes, it has provided no end of stories to tell. Behind it they tow a trailer full of the essentials: 100 folding pine chairs, 80 feet of folding tables and specialized kitchen gear.

Denevan's message is reverence for local foods, the land and those who tend it. His focus is somewhat aligned with the Slow Food movement, which, like Outstanding in the Field, is about experiencing the pleasures and taste of fresh food, and shortening the distance — both literally and figuratively — that food travels to get to each of us. The Slow Food movement, though, emphasizes its message: Knowing where food actually originates affects the choices we make each time we eat. But for Denevan, it's all about the experience. No matter where he travels, he works hard to make each Outstanding event a real adventure story about the place and the culture that creates the food he serves. His dinner scenes are abstract works, offering images of a distinctive landscape, every time bisected with the same white line of a cloth-covered table — the chef-artist's visual constant.

Photographically documenting most of the dinners in their landscape, he has included some of his pictures in his recent book, *Outstanding in the Field*, which as part cookbook and part guide to regional farms, celebrates the art of farming, eating and really good cooking.

In 1996 — several years before he hosted his first

COURTESY JIM DENEVAN

outdoor dinner at Mariquita Farm — Denevan also began experimenting with a new form of land-art "drawing," which has become, like the Outstanding dinners, a medium and genre in itself. Much like he does with his dinner-table settings out in fields, he imagines a secluded winter-wet beach as his "canvas," on which he draws with a "pencil" — simply a piece of found driftwood — which at 5 feet, 9 or 10 inches, fits his 6-foot, 4-inch frame like the perfect dance partner. Dragging it along as he walks, he creates vast drawings, as much as a mile across, while working against the clock before the incoming tide inexorably erases it all. Only from above do they reveal themselves as graphic, mysterious patterns of incredible precision. For him, the process recalls the sand mandala sacred-drawings by Tibetan Buddhist monks — which is a form of meditative practice, or some would say, prayer.

Ever fascinated by the relationships between art and food and design, this past January, Denevan and his mates made their way to Florence, Italy, where they staged an Outstanding in the Field dinner in an art museum in conjunction with a menswear fashion show. There a serpentine dinner table — a work of art in itself — curved through the grand gallery to the feet of a copy of Michelangelo's *David*, where it became a gathering place for a traditional Tuscan meal that introduced fashion sophisticate to pig farmer.

In April, Denevan was off again, this time spending two days incommunicado in the Grand Canyon, scouting locations. On a dry lake-bed site in northern Nevada, 8 by 16 miles, he drew circles more than one mile in diameter in preparation for a work that will be easily seen from the airplanes above.

And in recent weeks, an ocean away from the site of the first Outstanding in the Field dinner at Mariquita Farm, Denevan scouted a fjord in Kulusuk, Greenland (pop. some 300; gravel runway), for the perfect iceberg. Denevan, who has been named one of Absolut's Visionaries, has curated the site for a remote and frosty dinner scheduled for late June, sponsored by the vodka brand. There, guests clad in parkas will be shuttled to perhaps the "coolest" Outstanding in the Field event. Denevan says he hopes for a custom, site-specific table, also fashioned from ice. A locally sourced menu might be vegetarian-light and seafood-heavy. To wash it down, one would hope for a generous vodka toast or two to the artist, chef and surfer from Santa Cruz. — **TIMOTHY JACK WARD**

Interested in attending an Outstanding event? See outstandinginthefield.com. In June, Clarkson Potter publishes Outstanding in the Field: A Farm to Table Cookbook, *by Jim Denevan with Marah Stets.*

Swedish Safari

Creations by Europe's top designers make Sweden's Gardens of Gothenburg Exhibition a must-see



ANDREA JONES

YOU DON'T NEED TO TAKE A CRASH COURSE IN SWEDISH to understand the Swedes — just visit their gardens. This summer in particular, Sweden is the place to be. The hoopla centers on the Gardens of Gothenburg Exhibition, which can't seem to get enough of last year's 300th anniversary of the birth of Sweden's native son, Carl Linnaeus. One of the most extraordinary figures in horticultural history, the 18th-century botanist established the system of naming plants.

Yet what's in store at the festival is much more than a look at the glorious past of Swedish garden design but rather an eyeful of Swedish minimalist cool. To get there, start out off the beaten track, and instead of heading straight to the country's capital of Stockholm on its east coast, make your way to Sweden's second-largest city, Gothenburg, on the western shore, where the festival takes place from June 28 through September 28 in four settings in and around the city.

Running from June 28 through September 28, the Gardens of Gothenburg Exhibition was masterminded by Sweden's leading landscape architect, Ulf Nordfjell. Among the festival's attractions is the re-creation of his Tribute to Linneaus (above), a Gold Medal winner at the 2007 Chelsea Flower Show.

To kick off the event, last year Ulf Nordfjell, the country's leading landscape architect, designed Tribute to Linnaeus — a chic, contemporary garden that paid homage to the great man himself at England's Chelsea Flower Show, arguably the most important garden show around. Although it was Nordfjell's first debut at Chelsea, he took home the gold. He went on to re-create the garden for the Gardens of Gothenburg so that every Swede — and travelers from around the world — could see what all the buzz was about.

As soon as you hit Gothenburg, make a beeline to Nordfjell's garden at the entrance to the internationally renowned Gothenburg Botanical Garden, where excitement will reach a high pitch at its inauguration on June 30. You are bound to find that Nordfjell's garden appeals on many levels. While it is based on the plants





Left: A detail from Ulf Nordfjell's Tribute to Linnaeus that includes a portrait of the Swedish botanist among foxgloves, iris and ginger. Below: The kitchen gardens at the historic Gunnebo House and Gardens.



identified with Linnaeus and the horticultural heritage of the Swedes, the garden's architecture is sleek and modern, with flat, timbered walls cut with openings that frame a kaleidoscope of views as you walk along the garden path. Here, all of Nordfjell's, as well as the Swedish, interests in garden design converge — ecology, a fascination with the ever-changing qualities of water, horticulture, modernism, art, architecture and nature itself.

Afterward, you can easily fill a day wandering the 430-acre botanical garden, one of the four main sites of the festival. Established in the 1910s, it was created from the start to double your pleasure — its comprehensive botanical displays are intimately woven into one of the most beautifully designed gardens in Europe. Including a world-class rock garden, it also boasts outstanding greenhouses, the Rhododendron Valley and a Japanese Glade. Before you make your way there, check out the schedule of special events connected with the festival.

The festival has become a magnet for some of the best landscape architects and designers in Europe and America to strut their stuff. Nordfjell led the way again when he took on the job of reinvigorating the gardens at the Garden Society of Gothenburg — or what the Swedes call "Trädgardsföreningen" — at another important site for the festival. While maintaining the old park's tradition of "tapestry" bedding displays, which rely on planting (very controllable) annuals to create geometric patterns, Nordfjell removed alterations made to the park in the '60s in order to bring back its original romantic picturesque layout, which dates back to 1842. He also reinvented its world-famous rose garden — which includes some 4,000 roses and 1,900 different species — in a contemporary style. So if roses are your thing, make sure you visit in the beginning of July or the end of August, when they will be in bloom.

Following the winding promenades of the garden alongside innovational theme gardens and woodlands, you'll find a new garden in the making by Piet Oudolf of the Netherlands, whose edgy all-perennials style became internationally renowned when he won the gold medal from Chelsea in 2000, and went on to design the plantings for the Lurie Garden at Chicago's Millennium Park, and the Gardens of Remembrance and the Bosque at the Battery in downtown Manhattan. Here at Gothenburg, he has put a twist on his usual style by designing a shady woodland garden and a rose garden using shrub roses and grasses.

Contemporary gardens designed by other Chelsea medal winners will be found here as well — including a woodland garden, planted in modernist style with perennials, shrubs and bulbs, by Philip

TOP TO BOTTOM: ANDREA JONES, EVA ANDERSON

Nixon, Julie Toll of the United Kingdom and bulb expert Jacqueline van der Kloet of the Netherlands. Heiner Luz, of Germany, a pre-eminent New Wave Planting movement designer, although not well-known in the United States, will present his ideas on big-scale perennial plantings. And, of course, there will be an avenue dedicated to shopping, with plants and arts and crafts galore for sale.

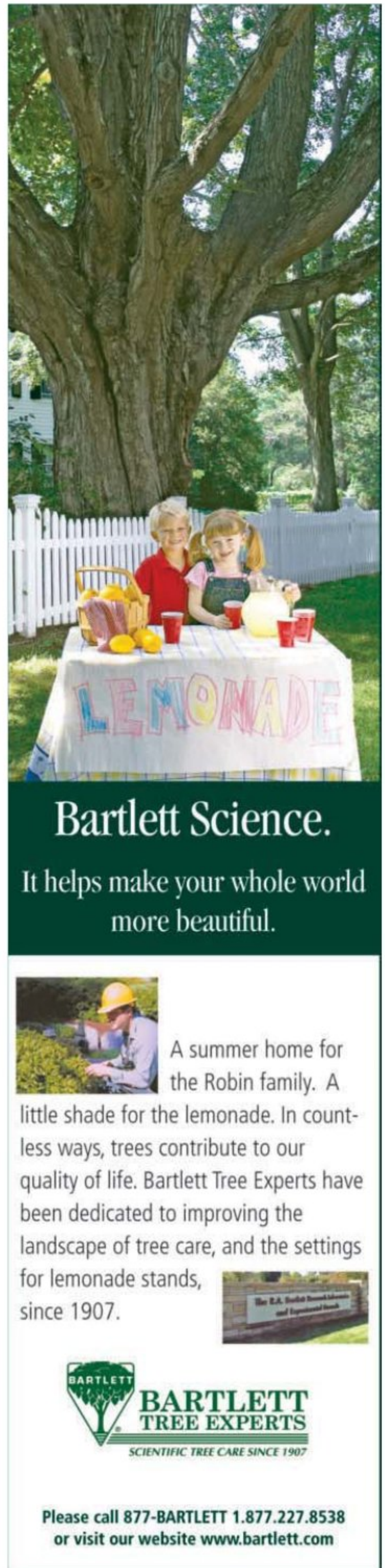
On the way out of Gothenburg, heading south toward the garden-rich region of Skåne in west Sweden, is historic Gunnebo House and Gardens. This neoclassical estate designed in the Gustavian style has a flourishing kitchen garden that will be the site of three show gardens on the theme of "tomorrow's kitchen garden." One is by Topher Delaney of the U.S. (who says it will be a labyrinth); Monika Gora of Sweden and John Tizzard of Sweden/England designed the other two. Also, don't miss the historically accurate baroque garden around the house with its austere architecture of clipped hedges, statues and topiary trees, and specimen herbaceous plants displayed in the borders as if in a medicine cabinet. The fourth garden site is Liseberg Park, a popular family attraction where a new hillside has been developed just for the festival. It's a great place to take the kids.

If the festival stimulates your appetite for more, hire a car and take a day trip northwest from the city to visit the baroque castle of Läcko at Lidköping — a remote and romantic spot on the edge of Sweden's largest lake — for an encounter with an extraordinary garden. Occupying two terraces between the castle and the lake, the garden is invented every year from scratch by its English head gardener, Simon Irvine. Themes tackled in the past include ornamental vegetables, climbers and sweet peas. Irvine is defiantly not of the low-maintenance school — he has attracted quite a following among young gardeners who love his zest for horticulture for its own sake. I visited this past August and saw his tribute to Linnaeus, a wildflower garden in full spate. He explained that he starts planting out in June every year, emptying the contents of his modest greenhouse into the bare borders. By August, one could never guess that the profuse and billowing plants hadn't been in the ground since at least March. Irvine revealed one reason for the intensity of the growth: long day lengths. Although Swedes cannot garden for many months of the year, their long summer days help to even out the late start. This is high-energy gardening at its most brilliant. You can't help but enjoy your trip to the wild side. — **JOANNA FORTNAM**

For more information on the Gardens of Gothenburg and the exhibition, see gunneboslott.se; gardensofgothenburg.com; gotbot.se; liseberg.se; and lackoslott.se.


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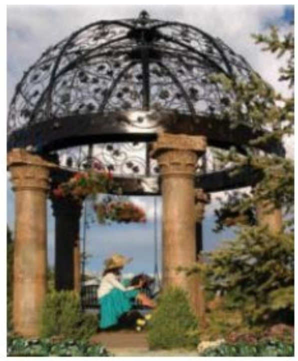
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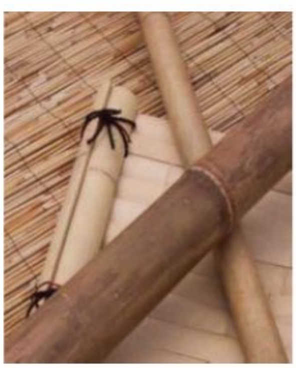
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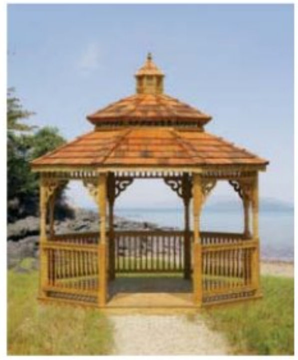
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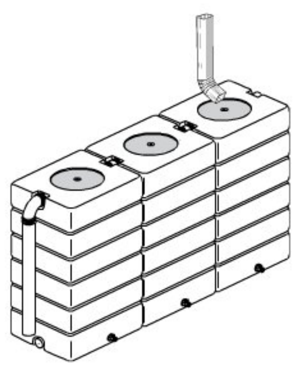




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PH: 760-230-1563
www.shopgrounded.com
International Garden & Floral Design Center (El Segundo)
PH: 310-615-0353
www.igardencenter.com
Marina del Rey Garden Center (Marina del Rey)
PH: 310-823-5956
www.marinagardencenter.com
PlantPlay Nursery (Carlsbad)
PH: 760-730-0012
www.plantplaynursery.com
Richard Gervais Collection (San Francisco)
PH: 415-255-4579
www.richardgervaiscollection.com
Seaside Gardens (Carpenteria)
PH: 805-684-6001
www.seaside-gardens.com
Woodland Casual (Woodland Hills)
PH: 818-348-6000
www.woodlandcasual.com

CONNECTICUT
Oliver Nurseries (Fairfield)
PH: 203-259-5609
www.olivernurseries.com

FLORIDA
Metro Gardens (Ft. Lauderdale)
PH: 954-525-8995
www.metrogardens.com
Organized Jungle, Inc. (Winter Park)
PH: 407-599-9880
www.organizedjungle.com

GEORGIA
AuthenTEAK Outdoor Furniture (Atlanta)
PH: 404-525-1995
www.authenteak.com

ILLINOIS
Funderburg Antiques (Belvidere)
PH: 815-547-8186
www.funantiques.com
Steel Heart, Ltd. (Harvard)
PH: 815-943-3465
www.steelheartlimited.com

MICHIGAN
Detroit Garden Works (Sylvan Lake)
PH: 248-335-8089
www.detroitgardenworks.com

MINNESOTA
Tangletown Gardens (Minneapolis)
PH: 612-822-4769
www.tangletowngardens.com

NEW JERSEY
Conduros's Garden Center (Montville)
PH: 973-263-8814 – www.condursos.com
Halls Garden Center (Berkeley Heights)
PH: 908-665-0331
www.hallsgarden.com

NEW YORK
Dimitri's Garden Center (New York)
PH: 718-292-3338
www.dimitrisgardencenter.com
Dodds and Eder (Oyster Bay)
PH: 516-922-4412
www.doddsandeder.com
Evan Peters & Co. (Long Island City)
PH: 718-349-7545
www.evanpeters.com
Martin Viette Nurseries (East Norwich)
PH: 516-922-5530
www.martinviette.com
Muxworthy's Outdoor Furniture (Rochester)
PH: 585-266-5590
www.muxworthys.com
Plaisirs du Jardin (Port Jervis)
PH: 845-856-6330
plaisirsdujardin@frontiernet.net

OHIO
Mohican Wind Harps (Loudonville)
PH: 419-368-3415
www.mohicanwindharps.com
Windmill Farm Market (Springboro)
PH: 937-885-3965
www.windmillfarmmarket.com

PENNSYLVANIA
Garden Accents (West Conshohocken)
PH: 610-825-5525
www.gardenaccents.com
Mostardi Nursery (Newton Square)
PH: 610-356-8035 www.mostardi.com

TENNESSEE
Stanleys Greenhouses (Knoxville)
PH: 865-573-9591
www.stanleysgreenhouses.com
Urban Patio (Nashville)
PH: 615-730-9764
www.urbanpatio.com

TEXAS
Antique Rose Emporium (Brenham)
PH: 1-800-441-0002
www.weareroses.com
Big Grass Bamboo (San Antonio)
PH: 210-735-7999
www.biggrass-bamboo.com
Gardens (Austin)
PH: 512-451-5490
www.gardens-austin.com
Jackson's Home & Garden (Dallas)
PH: 214-350-9200
www.jacksonshg.com
Nelson Water Gardens & Nursery Inc. (Katy)
PH: 281-391-4769
www.nelsonwatergardens.com
The Arbor Gate (Tomball)
PH: 281-351-8851
www.arborgate.com

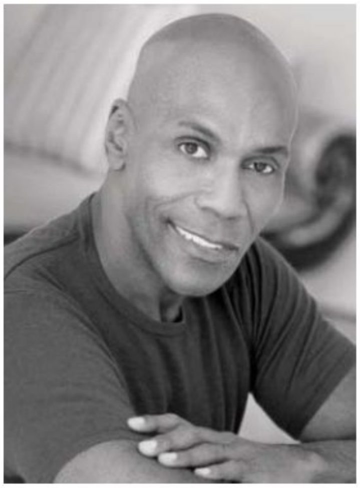
VIRGINIA
Maison et Jardin Ltd. (Sterling)
PH: 703-759-2825

WASHINGTON
Bamford & Bamford Pottery (Tacoma)
PH: 253-272-7244
www.bambampots.com
Oasis Water Gardens (Seattle)
PH: 206-767-9776
www.oasiswatergardens.com
Savage Plants and Landscape Inc. (Kingston)
PH: 360-297-8711

WISCONSIN
The Wreath Factory (Plymouth)
PH: 920-893-8700
www.wreathfactoryonline.com

INTERNATIONAL
Atlas Pots (North Vancouver, British Columbia)
PH: 604-960-0556
www.atlaspots.com
Cameleon Vert (Montreal, Quebec)
PH: 514-937-2481
www.cameleonvert.com
Garden Architecture and Design (Saskatchewan)
PH: 306-651-2828
www.gardenarchitecture.ca
Kingsbrae Horticultural Garden (St. Andrews, New Brunswick)
PH: 506-529-3335
www.kingsbraegarden.com
Le Marche Vert Inc. (St. Saveur, Quebec)
PH: 450-227-2775
peterboxer@bellnet.ca
Queen Elizabeth II Botanic Park (Grand Cayman, Cayman Islands)
PH: 345-947-9462 – www.botanic-park.ky
Windergarden (Toronto, Ontario)
PH: 416-766-1960
www.windergarden.com

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Dreaming Into Life

IF YOU COUNT YOURSELF AMONG THE RICH AND FAMOUS, WHO DO YOU CALL to design a truly momentous event? Preston Bailey, for sure. At the top of his game and proud to have his creations deemed "over the top" (his view: "More is better!"), Bailey is the mastermind behind the jaw-dropping settings for such big days as Donald and Melania Trump's wedding and Oprah Winfrey's 50th birthday bash. But his signature style isn't just for royalty — take a look at 1-800-FLOWERS and his wedding packages for Sandals Resorts. —**JENNY ANDREWS**

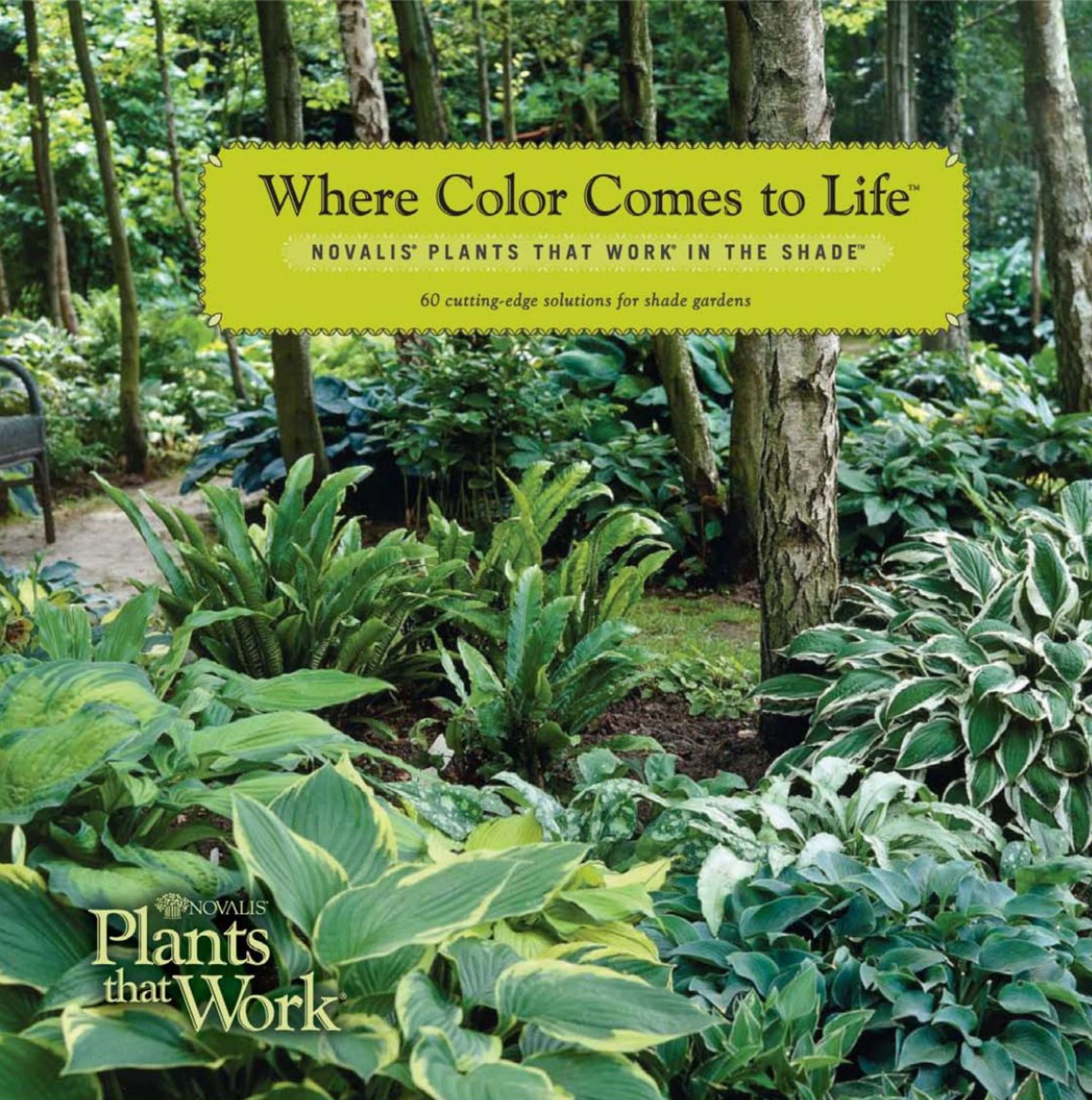




Floral and event designer Preston Bailey has raised the bar for milestone occasions for the likes of Donald Trump, Michael Douglas, Liza Minelli and a host of royals. Though his creations are ultimate fantasy, often his inspiration is nature — from the tropics of his home country of Panama to cherry blossoms (right). Look for his next book, *The Art of Preston Bailey*, in 2009. See prestonbailey.com.

Q: *Your events are such lavish affairs — how do you get the ball rolling?*
A: I start with a long meeting with the clients, getting to know their likes and, more importantly, their dislikes. I try to get inside their heads and really figure out what their vision is of the event.
Q: *Your creations are so far beyond decoration — they're complete fantasy environments.*
A: I am very much about transforming spaces. One of my favorite things is walking into a space when it's empty because I do see what the end result will be. Then I love that moment when I walk back into it with the clients when it's finished and hear "Preston, oh my gosh!" That's very satisfying.
Q: *Your style has a distinctive, lush look — 5-foot elephants made of lemon leaves, 6-foot floral candelabras, a ceiling dripping with "wisteria" blossoms made of rose petals. It's theater.*
A: I would definitely describe my work as lavish, abundant and theatrical. Lately I've been working on public-art installations, and one of them includes two 15-foot floral peacocks made with potted plants.
Q: *What has inspired you lately?*
A: The cherry blossoms in Washington, D.C., and the artistry of my friend, fashion designer Biyan. His details in beading and layering are amazing. When he comes to the United States, women are going to flip!
Q: *Any advice for party planning?*
A: Let the event organically flow. Don't be strict about timing. If your guests are having a great time at dinner, let them sit there a bit longer; if they want to linger over their cocktails, let them! Have fun and relax.

TOP TO BOTTOM: COURTESY PRESTON BAILEY (2); PXLARB/ALAMY


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